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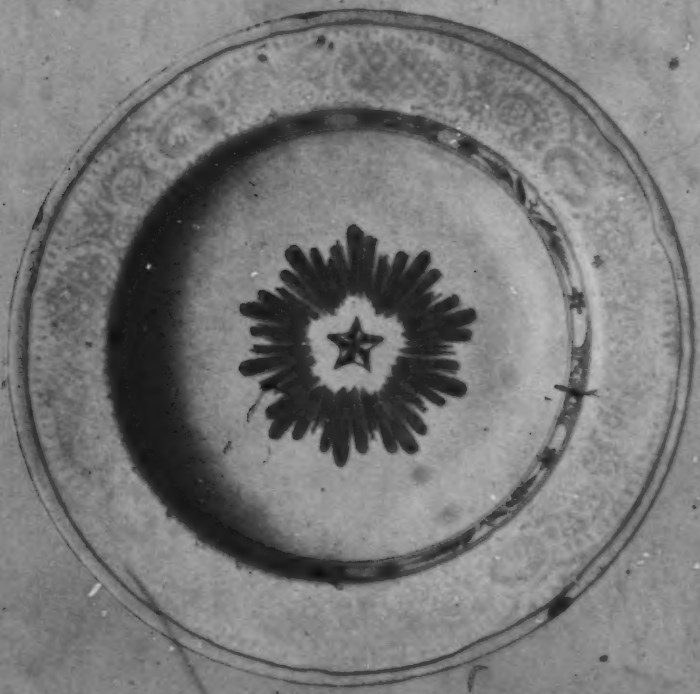


THREE CENTURIES OF SWEDISH POTTERY

RÖRSTRAND

VICTORIA AND ALBERT MUSEUM

CATALOGUE of an Exhibition of

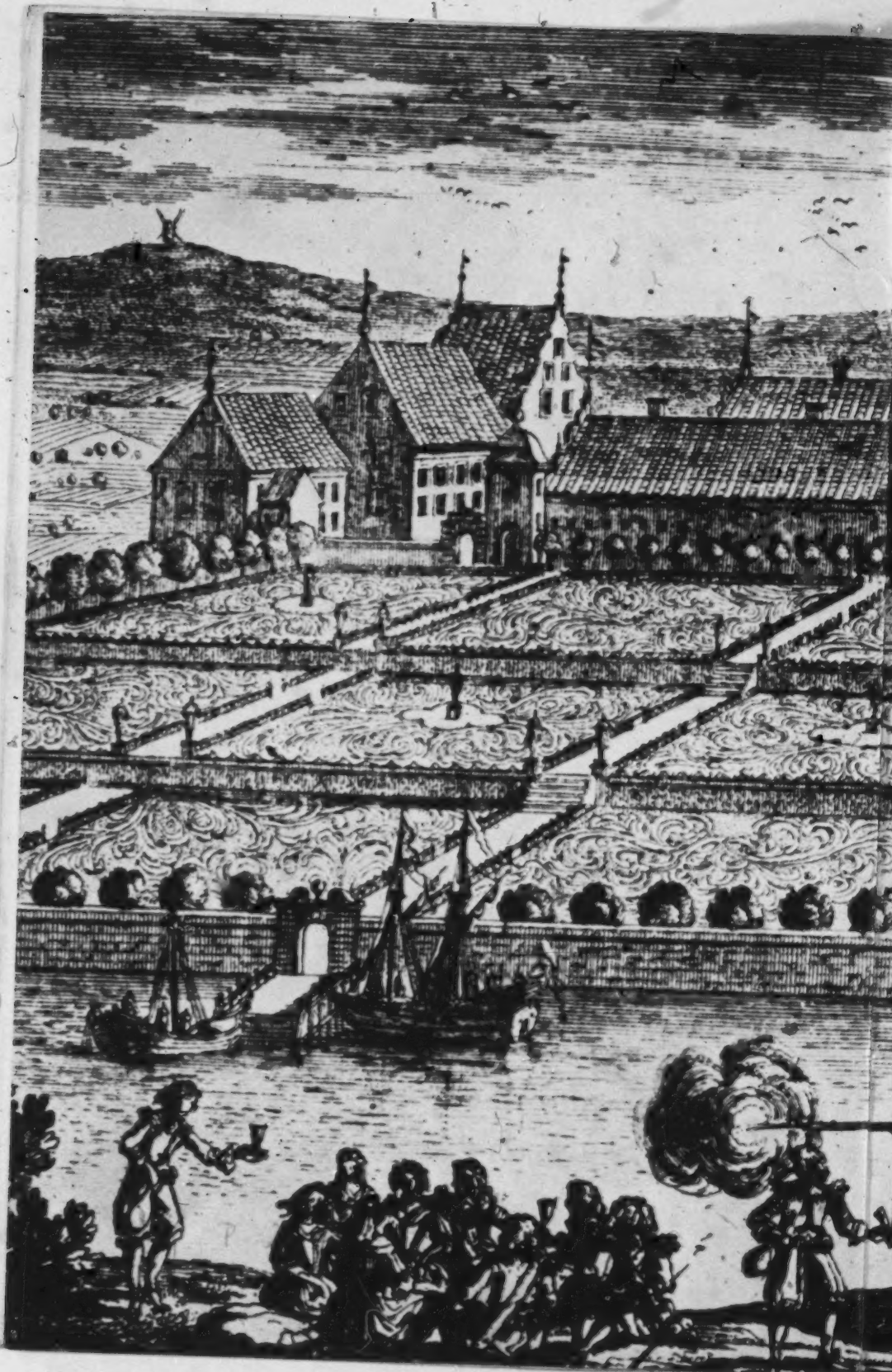
THREE CENTURIES OF SWEDISH POTTERY

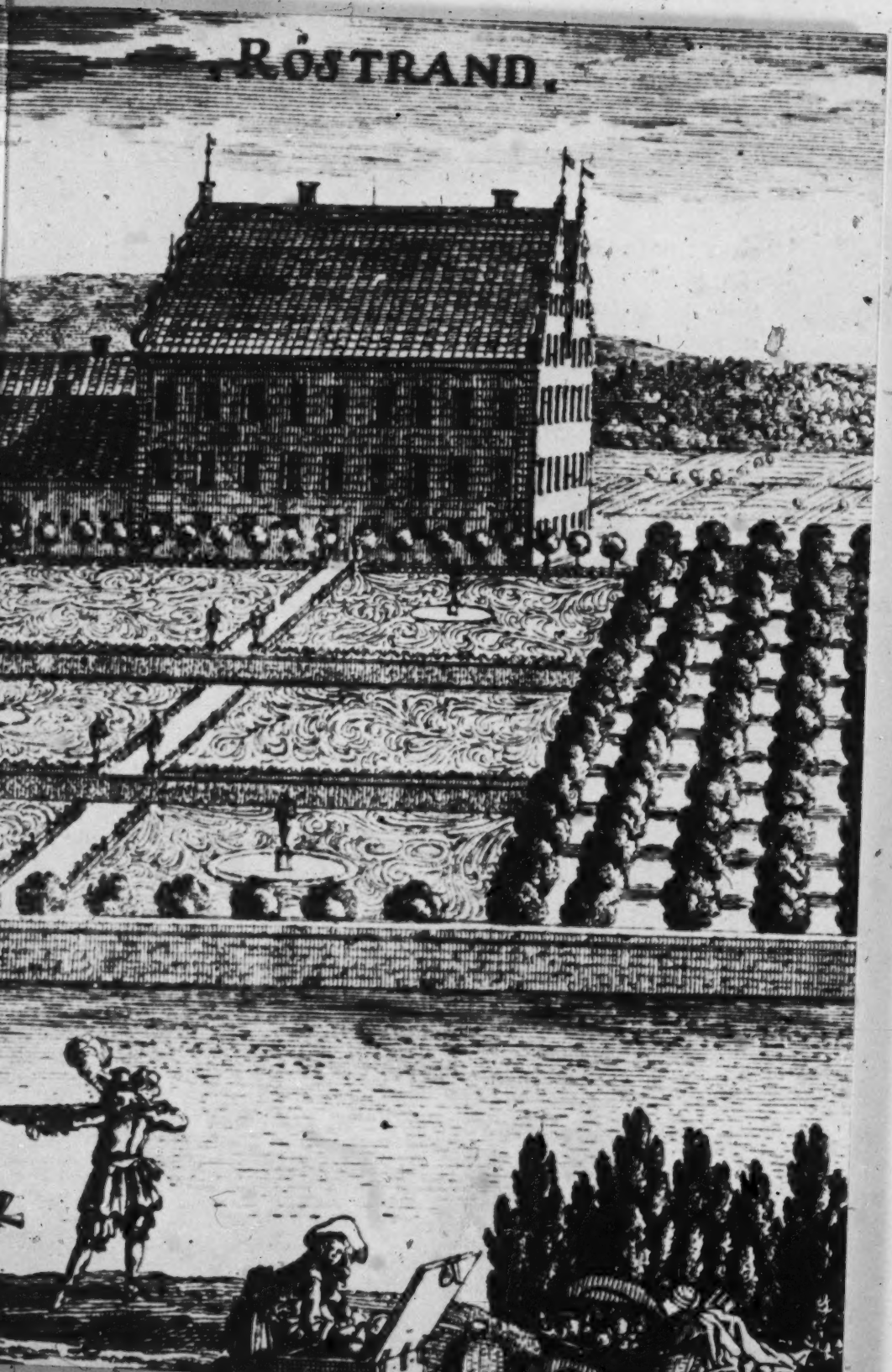
RÖRSTRAND 1726–1959

AND MARIEBERG 1758–1788

Arranged with the co-operation of the
NATIONALMUSEUM, Stockholm,
and in association with
AB RÖRSTRANDS PORSLINSFABRIKER

16th APRIL to 31st MAY, 1959

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GUNNAR MYRSTRAND

Catalogue Editor:

BO GUNNAR LINDGREN

Picture on previous spread: Stora Rörstrand ("Great Rörstrand") Castle, Stockholm, from the south. Part of a copper engraving by N. Perelle about 1670 for Suecia Antiqua, from a drawing by E. Dahlberg dated 1662. Catalogue photographs by Atelier Wahlberg, Stockholm.

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Of all the loan exhibitions held in the Museum since the War, this is the first to be devoted exclusively to the ceramic art. It is singularly appropriate that the subject of an exhibition on this full scale should be the Pottery with the longest continuous history of any in Europe. From its earliest days in the 1730's up to the opening of this exhibition, Rörstrand's wares are here represented in all their main phases and types. With them will be seen the faience and porcelain made at the Marieberg factory which was amalgamated with Rörstrand in 1782 and which contributed from its factory-mark the three crowns which today form a part of the Rörstrand emblem.

The exhibition has been arranged in co-operation with the Nationalmuseum in Stockholm, and to the Director of that institution, Dr. Carl Nordenfalk, and to the Keeper of the Department of Applied Arts, Dr. Carl Hernmarck, the Museum's thanks are in the first instance due. The Nationalmuseum has provided from its unrivalled collection the bulk of the material in the exhibition, but to other lenders too the Museum owes a great debt of gratitude, foremost among them His Majesty the King of Sweden, who has graciously consented to lend outstanding pieces from his Palaces of Stockholm and Drottningholm. We are also very grateful to the Directors of the Nordiska Museet, Stockholm, of the Röhsska Konstslöjdmuseet, Gothenburg, and of the Museum für Kunst und Gewerbe, Hamburg, for their loans and help. Direktör Fredrik Wehtje, Managing Director of AB Rörstrands Porslinsfabriker, has most kindly put the full resources of the Rörstrand factory at the disposal of the exhibition, providing historical material from the

Works Museum, modern wares from his kilns and show-rooms, and, not least, the framework of the exhibition itself. The setting was designed by Arkitekt Gunnar Myrstrand, and its installation supervised by him and Arkitekt Runesved.

The introduction to the historical part of the catalogue was written by my colleague, Mr. R. J. Charleston, of the Department of Ceramics, who also prepared the individual entries with the help of material supplied by Överintendent Å. Setterwall, Surveyor of His Majesty the King of Sweden's Works of Art, Dr. B. Lagercrantz, of the Nordiska Museet, and Dr. Göran Axel-Nilsson, Director of the Röhsska Konstslöjdmuseet. The introduction to the modern section of the catalogue was written by Redaktör Ulf Hård af Segerstad. The catalogue has been edited by Dr. Bo Gunnar Lindgren. To all these Swedish colleagues the Museum is very deeply indebted.

TRENCHARD COX
Director

RÖRSTRAND (1726 to 1900) and MARIEBERG

by R. J. Charleston

The art of Sweden during at least the first three quarters of the 18th century derived essentially from France. A succession of Swedish artists travelled at one time or another to that country, bringing back the latest ideas current in Paris, and often also French craftsmen to put them into effect, primarily in the Royal Palace in Stockholm. On the level of the industrial arts, however, there was in many cases a dependence on the far older contacts which had linked Sweden with Germany. Although, therefore, faience (or tin-glazed earthenware of the same technical type as English delftware) was made in France, and French faience was the best in Europe, it was not unnatural that the first impulse to found a faience industry in Sweden should come, not from the French-schooled artists and craftsmen working for the Court, but from an already established industry in Northern Europe.

In the Summer of 1725 the Swedish Ambassador in Copenhagen was approached by a man named Johan Wolff with a proposal that he should cross to Sweden and found there a "porcelain factory." At this period a certain laxity of language prevailed in these matters, and the term "porcelain" was often used of faience, which had in fact during the 17th century been adapted in style specifically to copy the universally admired Far Eastern import-porcelain. There was therefore probably no deception in Wolff's proposal, and he was in fact well qualified to set up and run a successful faience manufacture, since he had already done so at the Store Kongensgade factory in Copenhagen. The Swedish Government were satisfied by the Ambassador's report, and directed that Wolff should travel to Sweden as soon as possible, and that samples of

his work should be forwarded to show what he could do. By 6 September, 1725, Wolff had arrived in Stockholm, and on the 15th of that month he appeared before the Board of Commerce and showed specimens of his work. He was charged to go and make tests of local clays, and a fortnight later there is mention in the records of his "trials of the Swedish clay." A fragment of a cane-handle (in the Nordiska Museet, Stockholm) painted in blue and inscribed "holm anno 1725" shows that Wolff was already producing faience, on however restricted a scale, in that year. These first essays were carried out in the city of Stockholm itself, no doubt in the kiln of a maker of stove-tiles; and Wolff himself was anxious to continue the manufacture in the capital. The site finally chosen, however, was at a place known as Stora Rörstrand ("Great Rörstrand") on western Norrmalm, at that time outside the city. On 13 June, 1726, an instrument of association was signed by »all the shareholders in the Swedish Porcelain Factory to be set up at Stora Rörstrand in the Delft style." The Company consisted of 20 members with limited liability, some of them being public servants (5 of them members of the Board of Commerce) and some merchants.

Little is known of this early period, but a large kiln and a small glaze-kiln were built, and foreign workmen enrolled. In August, 1727, things were far enough advanced for the King to visit the factory.

The earliest Rörstrand wares are painted in cobalt-blue only, much in the manner which Wolff had brought with him from the Store Kongensgade factory, and which would be familiar to the foreign artists who came to the Rörstrand concern from the Continent in its early days. It was a style which combined elements from the decorative repertories of a number of European faience factories, notably Delft, Berlin, and Rouen. To the blue were added, in the course of the 1740's, manganese-purple, yellow and green. All these colours were "high-temperature" pigments—that is to say, they were able to withstand a great heat in the kiln and were therefore fired with the glaze. Another decorative technique which permitted the same economy was the use of a white glaze-mixture for painting on a contrasting blue- or grey-toned glaze—the so-called *"bianco sopra bianco"* technique—also used in the English delftware factories.

Wolff was dismissed from Rörstrand in 1728 or early 1729, and was succeeded by other managers of foreign origin, including (1729—1733) the notorious Christoph Conrad Hunger. It was the Government's policy, however, to encourage the training of native talents, and in 1740 the factory's first Swedish manager, Anders

Fahlström, assumed control. Despite a state of permanent indebtedness, this was a period of prosperity for the factory, the staff increasing in numbers from 30 to 85 in the period 1744—52. In 1753 the Company was reconstituted with 18 partners, amongst them a certain Elias Magnus Ingman, who in 1758 was ennobled with the name Nordenstolpe. He was entrusted with the overall management of the concern, and in 1753 moved out to Rörstrand with his household. He was destined to be the driving force behind the factory. Under his leadership there was extensive rebuilding at Rörstrand, and the value of its wares and the numbers of its staff (128 in 1761) rose together. The peak of prosperity was reached in 1765, and in this general period, despite the competition of the newly founded Marieberg factory (see below), it was possible not only to cater for home consumption but even for a modest export-trade. This prosperity was illusory. An ever-increasing national financial weakness culminated in a change of Government in 1766, with a consequent shift in the hitherto generous attitude of the State towards the national industries. This unfavourable turn of events was capped by an acute financial crisis in 1767. Between 1766 and 1768 the staff of painters and potters at Rörstrand declined from 69 to 33.

The wares of Fahlström's period followed the earlier technical trends, but the polychrome "high-temperature" wares take on in the late '50s a neatness and finish which are found at no other factory. In 1758 enamel-painting and gilding were introduced, and this technical innovation is commemorated in the Exhibition by a palette of the colours used, drawn from the famous collection of 18th century technical exhibits formed by the Upsala University Professor, Anders Berch. At about the time of the great financial crisis, a further innovation, in the form of transfer-printing, was introduced at the factory. This invention is traditionally ascribed to a certain Anders Stenman, who is last recorded at Rörstrand in 1767 and who had by 1768 transferred his allegiance to Marieberg.

The wares of this period are probably the best and most original that Rörstrand ever made in the 18th century. The copying of mainly German and Dutch originals was largely left behind, and a style emerges which is unmistakably Swedish. Apart from the use of such specifically Swedish devices as the North Star and the three crowns, a neatness and restraint are observable which are very characteristic of the French-schooled Swedish art of the time. It is indeed very likely that early use was made of industrial designers who moved within the orbit of the Court. Some designs of

the 1740's bear a marked resemblance to the work of Christian Precht, an artist who is known to have made designs for porcelain to be carried out in the Far East, and who also executed designs for the Marieberg Factory (although these were apparently never carried out). Examples of these designs are to be found in the Exhibition. More significant than Precht, however, was J. E. Rehn, who had visited France, and who was ultimately, in 1757, to be appointed Superintendent of the furniture at the Royal Palace. He had since 1745 been employed by the Government bodies concerned with the promotion of the national industries, and there is little doubt that as part of these activities he also made designs for Rörstrand. A number of his drawings are shown in the Exhibition, and although they cannot be directly related to existing pieces, the kinship in style with some of the faience painted, for example, in blue and *bianco sopra bianco* is striking. He had returned from France in 1745 with a complete understanding of the French *rococo* in its more moderate forms, and in his designs for faience he employs a characteristically neat and well modulated version of this style. Possibly even the use of the *bianco sopra bianco* technique itself was due to knowledge gained by him in France, whilst it is very probable also that the introduction of enamel painting at Rörstrand in 1758 was due to his influence after his return from a second visit to France in 1756.

Another source of inspiration of the Swedish faience industry (as of most ceramic concerns at this date) is to be sought in silver. A particularly good example of this may be seen in the very characteristic three-footed cream-jug, found at both Rörstrand and Marieberg, which is derived from an essentially Swedish silver shape, in which *rococo* scrollwork forms an arch over the body of the jug. In common with many of the faience factories of Denmark and Schleswig-Holstein, both Rörstrand and Marieberg produced large table-trays, of which there are fine examples in this Exhibition. These are virtually an exclusive speciality of the northern factories.

By about 1770 the Swedish faience factories, like those everywhere else in Europe, were feeling the effects of competition from cream-coloured earthenware of the type perfected by Josiah Wedgwood and his English contemporaries. "Porcelain of pipe-clay or of the so-called *terre blanche*" is first mentioned in the factory records in 1771. Nordenstolpe did not long survive this innovation, dying at Rörstrand in 1773. He was succeeded by his eldest son, Arvid G. Nordenstolpe, and in 1775 by his second son, Magnus. This was a period of reduced production and declining staff num-

bers, but Rörstrand nevertheless retained sufficient financial resources to buy in 1782 the rival factory of Marieberg, and the two continued to work side by side until 1788.

The Marieberg factory was founded by Johann Ludwig Eberhard Ehrenreich, a German who had come to Sweden in 1747 as Court Dentist to King Frederick I. After the King's death in 1751, he devoted himself for a time to horticulture, but in 1758 he approached the Government with a proposal to erect a factory for the manufacture of porcelain and faience, supporting his application with specimens of the work he was able to produce. (It is very possible that his experience in the production of porcelain was gained in the first instance through making false teeth in the course of his profession.) The political climate at this time was beginning to be less favourable than hitherto towards grants of money for the establishment of native industries, and Ehrenreich's application for financial aid was rejected. Although granted various fiscal privileges which it was customary at the time to grant to industrial undertakings, he was otherwise enjoined to seek private backing. Ehrenreich appears to have accepted this advice, and in 1758 the estate of Marieberg, on Kungsholmen in Stockholm, was secured on his behalf "for the establishment of a manufacture of true porcelain". Work began with 60 employees in April, 1759, and the first large-scale firing took place in May of that year, with apparent success. At the end of the month, however, a disastrous fire destroyed the factory building. Undaunted, Ehrenreich raised fresh money, and on September 7th, 1759, a new factory was begun, the first firing being carried out in April, 1760. All efforts were now concentrated on faience-production, and the factory was from the outset at least as large as the rival Rörstrand concern, already in 1760 employing 130 hands, as against Rörstrand's maximum of 128 in the following year. By December, 1761, the Marieberg staff had increased to 254. Despite these apparent signs of prosperity, the company's financial position remained insecure, and a further application to the government for help in 1761 brought no more than a number of concessions in the shape of manufacturing and export premia. It was no doubt primarily a financial crisis within the factory that lead to Ehrenreich's dismissal in 1766.

The first six years at Marieberg had produced great results. The glaze was whiter and of finer quality than that used at Rörstrand, and was seen to great advantage in a number of types of ware which were left unpainted and relied for their effect solely on their glazes, their forms, and their modelled decoration. The richness and

variety of the modelling at Marieberg in this period is due to the employment by the factory of a number of modellers of high standing, including even some who were engaged on work for the Royal Palace. Perhaps even more notable, however, was the development of a brilliant palette of enamel colours. The quality of the Marieberg enamels was such that Rörstrand could not compete in this field, and had virtually ceased to make enamelled wares by the time Ehrenreich left Marieberg. Another speciality of the factory was a brilliant blue pigment used in monochrome painting.

Ehrenreich was succeeded in the directorship of the Marieberg factory by Pierre Berthevin, a French modeller who had worked at the Mennecy factory, and who reached Stockholm via Copenhagen in 1765. His experience in porcelain-manufacture enabled him to produce at Marieberg a type of soft-paste porcelain which in all respects closely resembles that made at Mennecy. Under his direction the manufacture of faience continued on a large scale, and the enamel palette was further extended to include a brilliant rose-purple fully equal to that employed at Strasburg, the most desirable model amongst the faience factories at this time. In this period (1766—69) the first signs of a transition from the *rococo* to the neo-classical style are discernible, with vase-forms of ovoid profile decorated with plastic details such as laurel-wreaths, ring-handles, etc. The painting tends to become more careful and restrained, and monochrome painting in pink, grisaille and so forth puts in a first appearance. At the same time, and in response to the same taste, printed decoration began to be used at Marieberg, probably from 1767 onwards. On the whole, the Marieberg printing surpasses in quality and range that produced at Rörstrand.

The financial stringency that had probably brought about Ehrenreich's downfall continued into the period of Berthevin's management, and production in 1769 was only about two-thirds of what it had been in 1765. It was probably discontent with this state of affairs that caused Berthevin's disappearance from the control of the factory in 1769. His successor was Henrik Sten, who had worked at Rörstrand since shortly before 1756. Sten's contribution to the factory's success was probably more in the technical and managerial fields than in the artistic. Under his managership the Marieberg factory enjoyed some years of prosperity and rising production, and two technical innovations were successfully introduced. The first of these was the manufacture of cream-coloured earthenware, which began about 1771, Rörstrand and Marieberg bitterly contesting before the authorities their respective priority in this field. The second was the successful production of true hard-paste

production. The making of this long-desired product was probably restricted to the years 1777—78, when Jacob Dortu, who had been schooled in the Berlin porcelain-factory and was later to manage the manufacture at Nyon in Switzerland, was working at Marieberg. These wares, and others of a less satisfactory technical character made before and after Dortu's stay, reveal in their shapes and ornamentation the neo-classical taste, and were inspired by Berlin, Sèvres and other Continental models. A series of stiff, rather undistinguished porcelain figures were also made at this period. When Marieberg was finally sold to Rörstrand in 1782, Sten left and was succeeded by Philip Anders Schirmer. The years between 1782 and 1788, when production finally ceased at Marieberg, were mainly given over to the manufacture of cream-coloured earthenware.

At Rörstrand during this period, under Magnus Nordenstolpe, the manufacture of faience proceeded hand in hand with that of cream-coloured earthenware, under the management of Jakob Örn. On Örn's retirement in 1796, his place was taken by Schirmer, and in 1797 the factory was sold by the Nordenstolpe family to Bengt Reinhold Geijer, a specialist in refractory clays, who spared no pains to bring the works fully up-to-date, devoting his efforts almost exclusively to the manufacture of cream-coloured earthenware. His son-in-law, Per Lagerhjelm, continued after 1815 to develop the manufacture strictly along English lines. His manufacture was tolerably successful as regards both quality and quantity, and some of his wares compare favourably with their English counterparts. In the late 18th and early 19th century also, cameos in a black ware resembling the English "black basaltes" pottery were made under the all-prevailing influence of Wedgwood and his followers.

During the first half of the 19th century Rörstrand followed the course that had been set by Lagerhjelm, devoting all its energies to earthenware of English type with printed decoration in different colours, but for preference the underglaze-blue which was made in such huge quantities at this period. A "Willow Pattern" design was adopted in 1826, and a service decorated with romantic landscapes and issued in 1828 was apparently actually made by the use of English copper-plates. Although the main stylistic influence at this period came from England, the foundation in 1827 of the Gustavsberg factory, just outside Stockholm, provided Rörstrand with a commercial stimulus which was destined to last right up to the present day. The English-inspired motives of decoration were to some extent replaced in this period by various indigenous themes,

such as a series depicting Swedish folk-costumes (1837), or another picturing Swedish manor-houses (from about 1840).

In the second half of the century, during which period the firm was under the direction of different members of the Stråle and Almström families, Rörstrand showed itself somewhat more adventurous, although afflicted by the eclecticism which marred all European ceramic production at this period. Copies were made of Limoges enamels, of pottery in the Palissy style, and, after the introduction of porcelain in 1857, of 18th century Sèvres porcelain. About the same time, a number of new types of ware were made, including "iron-stone china", "opaque" china, Parian ware, and a lead-glazed "maiolica" of the type made in England by Mintons. A feature of the period was the production of specially modelled vases of large dimensions made especially for international and other Exhibitions. The appointment in 1895 of Alf Wallander as designer heralded a successful break from tradition in the direction of "Art Nouveau", and at the very end of the century experiments were made with the *flambé* glazes in various colours which preoccupied so many potters at this period. Rörstrand also produced some fine wares in the "pâte-sur-pâte" technique, carried out in white slip on grounds of delicate colouring.

With the beginning of a new century, the stage was set for the emancipation of Swedish industrial design from the bondage of imitating foreign models. In the creation of this indigenous Swedish style, Rörstrand had an important part to play.

Rörstrand. Faience painted in high-temperature blue.

1 VASE AND COVER, octagonal in section, painted with stylized flowers alternating with panels of diaper pattern. About 1733—39 (period of A. N. Ferdinand's managership). Mark, "Stockholm", "AN" and "JHB" in monogram (for the manager, A.N. Ferdinand, and the painter, Johan Hedberg). Ht. 17 3/4 in.
Nationalmuseum, Stockholm, No. NM 84.

2 SALVER, painted with figures in a landscape. About 1733—39 (period of A. N. Ferdinand's managership). Mark, "ANF" in monogram, and "m" (perhaps for the painter, J. G. Max). Ht. 4 3/8 in. Diam. 8 1/8 in.
Nationalmuseum, Stockholm, No. NM 12/1888.

3 DISH, painted with the arms of Fersen, and made as a replacer for a Delft service. Probably 1739. Mark, "Stockholm A" (for the painter, Anders Fahlström). Diam. 13 3/8 in.
Nationalmuseum, Stockholm, No. NM 33/1909.

4 FINIAL in the form of an obelisk, painted with bunches of flowers and fruit. About 1730—40. Mark, "Stockholm". Ht. 14 1/2 in.
Nationalmuseum, Stockholm, No. BS 1851.

5 SWEET-MEAT TRAY made in the form of a flower, painted with flowers in the Chinese manner. About 1730—40. Mark, "Stockholm" and "H" in monogram. Diam. 11 3/4 in.
Nationalmuseum, Stockholm, No. NM 18/1888.

6 VASE painted with birds and stylized flowers. About 1740. Unmarked. Ht. 13 1/2 in.
Nordiska Museet, Stockholm, No. 77.719.

7 MINIATURE TRAY painted with ornamental motifs in the *régence* style. About 1740. Mark, "Stockholm I.G.". L. 8 1/4 in. W. 4 1/4 in.
Nordiska Museet, Stockholm, No. 79.886.

8 PAIR OF VASES of baluster shape, painted with baskets of flowers and stylised floral motifs. About 1740. Mark, "Stockholm". Ht. 11 3/8 in.
Nordiska Museet, Stockholm, No. 96.450 a,b.

9 BOWL painted with a figure from the Italian Comedy, within a stylised flower-border. About 1740. Mark, "Stockholm J D" in monogram (probably for the painter, Johan Dahl). Diam. 11 1/4 in.
His Majesty the King of Sweden (Museum No. HGK 1328).

10 PLATE, painted with a mirror-monogram "BCN" crowned by a nobleman's coronet with tassels, within a border of strawberry-like plants alternating with panels of diaper-pattern. About 1740. Mark, "Stockholm A" (probably for the painter, Anders Fahlström). Diam. 8 3/4 in.
Rörstrand Museum No. 64.

11 JUG with pewter cover, painted with flower-sprays. About 1740—50. Mark, "Stockholm m" (probably for the painter, J. G. Max). Ht. 10 5/8 in.
Nationalmuseum, Stockholm, No. NM 155/1911.

12 TABLE-TRAY, the top painted with a *chinoiserie* design of a pagoda on a rock. About 1740—50. Mark, "Stockholm. J:G(?)" L. 18 1/4 in. W. 14 in.
Nationalmuseum, Stockholm, No. NM 2/1935.

13 VASE AND COVER of baluster shape, painted with stylized flowers and scrolls in the Chinese manner. About 1740—50. Mark, "Stockholm m." (see No. 11). Ht. 11 3/4 in.
Nationalmuseum, Stockholm, No. NM 292/1940.

Rörstrand. Faience vase. Cat. No. 1.

14 DISH painted with the North Star motif, the border, in the *régence* style, including three crowns in its decoration. About 1740—50. Mark, "Stockholm JHB" (for the painter, Johan Hedberg) and "D". Diam. 19 in.
Nationalmuseum, Stockholm, No. BS 2077.

15 BOWL painted with hibiscus in the Chinese manner. About 1740—50. Mark, "Stockholm PS" (for the painter, Petter Schening). Diam. 7 7/8 in.
Nationalmuseum, Stockholm, No. NM 25/1926.

16 PAIR OF BOWLS with scrolled handles, painted with the North Star motif and the initials "CGA." About 1740—50. Unmarked. Ht. 8 1/4 in.
His Majesty the King of Sweden (Museum No. GVSt 124—125).

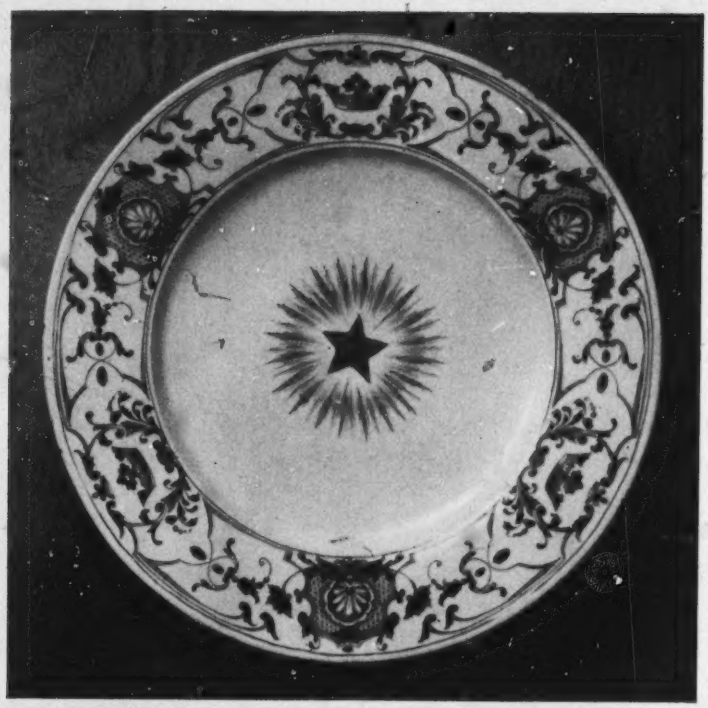
17 "MONTEITH" BOWL on foot, painted with flowers. About 1740—50. Mark, "Stockholm J:hc(:s)." Ht. 10 5/8 in. Diam. 12 7/8 in.
Rörstrand Museum No. 123.

18 PLATE painted with a coat-of-arms within a border of flower-sprays alternating with panels of diaper. About 1740—50. Mark, "Stockholm JHB" (for the painter, Johan Hedberg). Diam. 8 3/4 in.
Rörstrand Museum No. 2.

19 DISH painted with monogram "AB" within a border in the Chinese manner. About 1740—50. Mark, "Stockholm A" (for Anders Fahlström). Diam. 8 3/4 in.
Röhsska Konstslöjdmuseet, Gothenburg, No. RKM 167—10.

20 TEA-CADDY, of rectangular section with fluted corners, painted in the *régence* style. About 1740—50. Mark, "Stockholm E". Ht. 5 1/8 in. W. 2 7/8 in.
Nationalmuseum, Stockholm, No. NM 8/1915.

21 TUREEN AND COVER, with stand, the handle of the cover in the form of a dolphin, painted with flowers in the Chinese manner. Dated 1748. Mark, "Stockholm 13/4 1748 T". Ht. 9 7/8 in. L. of stand 15 1/4 in.
Nationalmuseum, Stockholm, No. BS 201.



Rörstrand. Faience dish. Cat. No. 14.

22 PLATE painted in camaieu with a bird on a spray. About 1750. Mark, "⊃J:". Diam. 8⅞ in.
Röhsska Konstslöjdmuseet, Gothenburg, No. RKM 165—10.

23 INKSTAND painted with flowers and leaf-scrolls. Dated 1750. Mark, "Stockholm 25/10 50 Gh". Ht. 3¾ in. L. 8¼ in.
Nationalmuseum, Stockholm, No. NM 228/1885.

24 VASE of baluster shape, painted with birds and large flowers. About 1740—50. Mark, "Stockholm F". Ht. 12¼ in.
Rörstrand Museum No. 82.

25 INKSTAND with two holes for ink-well and sand-box, painted with flowers. Dated 1751. Mark, "ST. 10/12 51 DH". Ht. 2¾ in.
Rörstrand Museum No. 4.

26 PUNCH-BOWL painted with garlands of flowers inside and out. On the bottom, inside, the inscription: "Tiäru Håfwet". Dated 1752. Mark, "Stockholm 29/4 52 H:H:". Diam. 19¾ in. Ht. 9 in.
Nordiska Museet, Stockholm, No. 62,436.

27 DEEP DISH painted with a bird sitting on a branch. Dated 1753. Mark, "ST 18/10 53 D.B.". Diam. 14⅞ in.
Rörstrand Museum No. 119.

28 PLATE painted with five sprays of flowers and leaves. Dated 1757. Mark, "S 17/1—57". Diam. 8¾ in.
Rörstrand Museum No. 10.

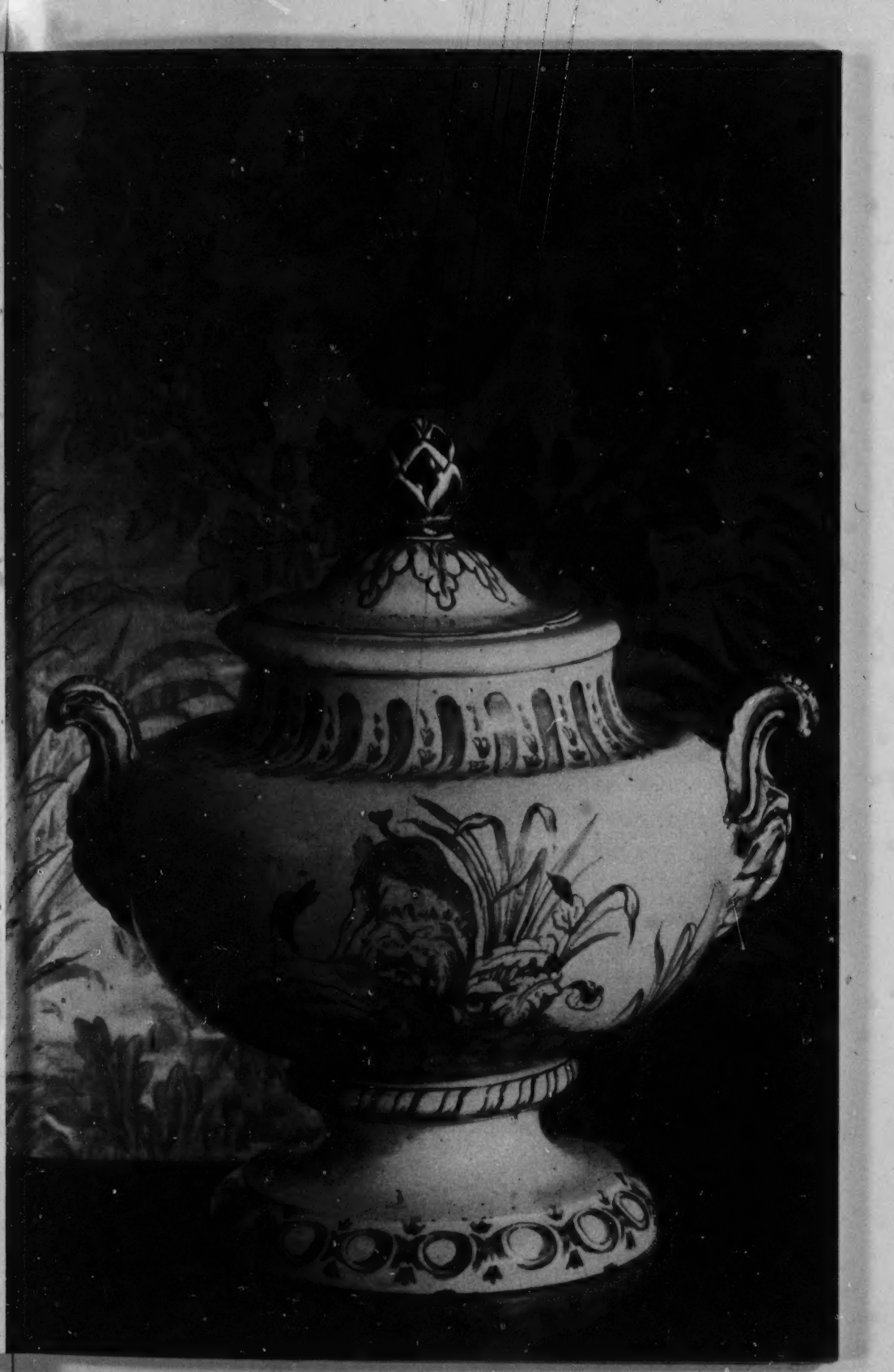
29 SOUP-TUREEN AND COVER painted with a hunting-scene after J. B. Oudry. Dated 1758. Mark, "Stockh. 8/6 1758 H.L.". Ht. 15 in.
Nationalmuseum, Stockholm, No. NM 29/1888.

30 TABLE-FOUNTAIN in the form of a dolphin's head surmounted by a cockle-shell. About 1760—65. Unmarked. Ht. 9⅝ in.
Rörstrand Museum No. 122.

31 TABLE-FOUNTAIN AND BASIN, painted with a swan, a jet of water issuing from its beak, within a panel framed by *rocaille* ornaments. Dated 1766. Mark, "Rörstrand 21/8 66 CE" (probably for the painter, Carl Eric Löfström). Ht. of fountain 17⅝ in. L. of basin 18 in.
Nationalmuseum, Stockholm, No. BS 290,291.

32 PAIR OF WALL-SCONCES painted with the North Star motif above torches and clouds. About 1760—70. Unmarked. Ht. 18⅞ in.
His Majesty the King of Sweden (Museum No. OIISt 64: 123–124).

Rörstrand. Faience tureen. Cat. No. 29.



Rörstrand. Faience painted in high-temperature blue and bianco sopra bianco.

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33 PLATE of octogonal form with rounded angles, painted in blue with a crowned mirror-monogram within a *bianco sopra bianco* border. Dated 1745. Mark, "Stockholm 19/3 1745 F:". Diam. 8 7/8 in.
Nationalmuseum, Stockholm, No. NM 15/1888.

34 BOWL, painted with flowers and *rococo* ornaments. In the bottom is the inscription: "Handelens och Siöfartens Wälgång" ("Success to Trade and Navigation"). Dated 1751. Mark, "Stockholm 14/4 51 H". Diam. 15 1/2 in. Ht. 7 1/8 in.
Nationalmuseum, Stockholm, No. NM 1936/1885.

35 DISH, of oval shape with lobed border, painted in blue with the "Rehn" border and pomegranate motif, on a ground of scrollwork and diaper in *bianco sopra bianco*. Dated 1752. Mark, "St 27/1 52". L. 16 7/8 in.
Nationalmuseum, Stockholm, No. NM 77/1929.

36 VASE AND COVER, of baluster shape, painted with a design of J. E. Rehn's on a diaper ground in *bianco sopra bianco*. About 1750—60. Unmarked. Ht. 15 3/4 in.
Nationalmuseum, Stockholm, No. BS 282.

37 TEAPOT of globular form, with short straight spout, painted with flowers in blue on a ground of diaper pattern in *bianco sopra bianco*. About 1750—60. Unmarked. Ht. 4 1/2 in.
Nordiska Museet, Stockholm, No. 57.818.

38 JUG, painted with the North Star motif. About 1750—60. Unmarked. Ht. 5 3/8 in.
Rörstrand Museum No. 86.

39 PLATE, painted with the North Star motif. Dated 1757. Mark, "St. 19/2 57." Diam. 8 3/4 in.
Rörstrand Museum No. 87.

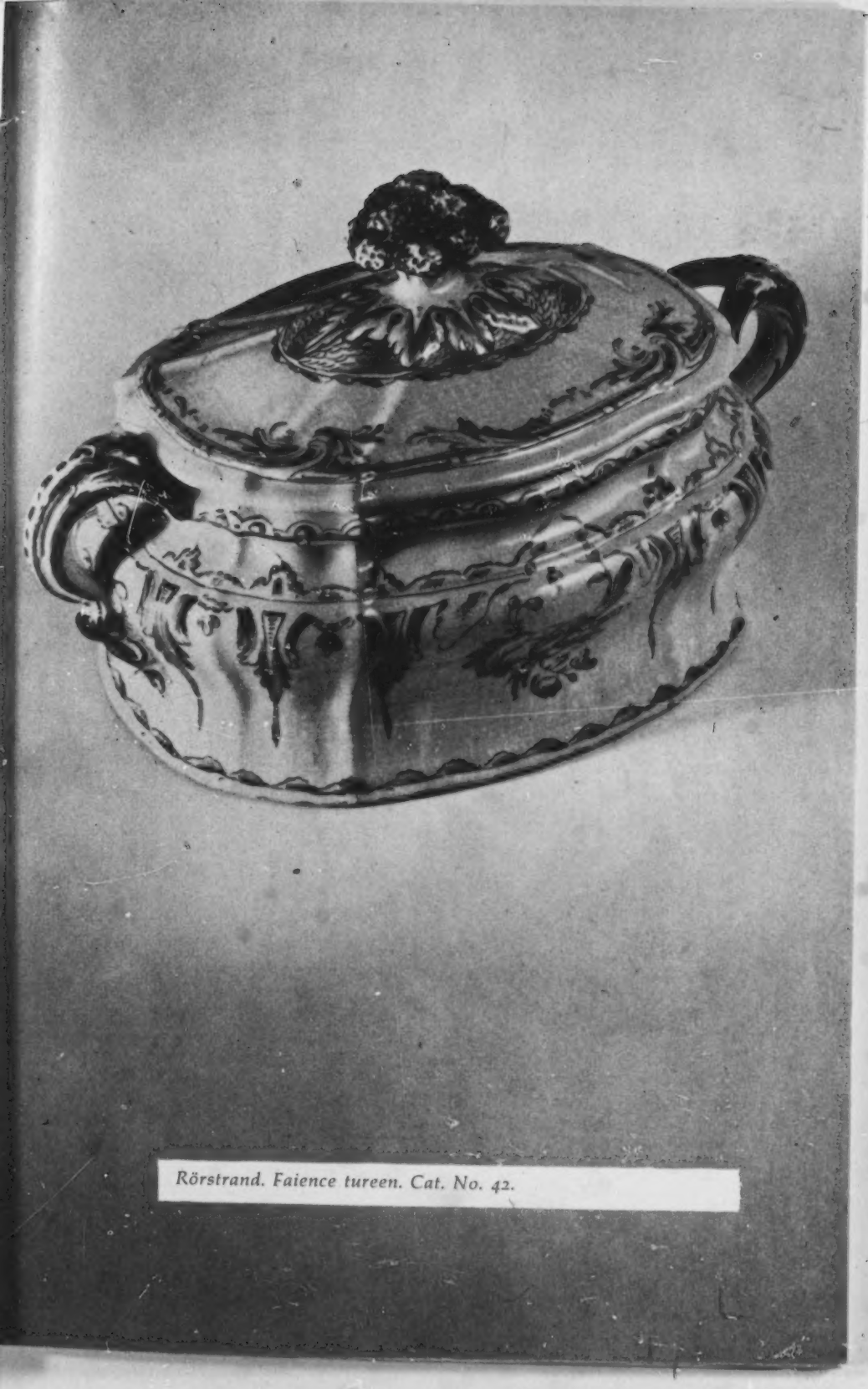
Rörstrand. Faience bowl and plate. Cat. Nos. 15 and 33.

Rörstrand. Faience dish. Cat. No. 35.

40 DISH of oval form, painted with the "Rehn" border, flowers and *rococo* ornaments. Dated 1758. Mark, "Stockh. 20/11 58 E". L. 17 1/2 in.
Nationalmuseum, Stockholm, No. BS 208.

41 PLATE painted with arms of Lagerfelt within the "Rehn" border. Dated 1759. Mark, "Stockholm 22/2 59A". Diam. 9 5/8 in.
Nationalmuseum, Stockholm, No. NM 27/1900.

42 TUREEN, COVER AND STAND, the tureen of oval section with handles formed of *rococo* scrolls picked out in blue, the cover surmounted by a knob in the form of a cauliflower bloom. Cover and stand are painted with the "Rehn" border. Dated 1758 and 1766. Mark (on tureen) "Stockholm 1758 IJ"; (on stand) "Rörst 10.2-66". Ht. of tureen 8 3/4 in. L. of stand 17 3/8 in.
Rörstrand Museum Nos. 50 and 104.



Rörstrand. Faience tureen. Cat. No. 42.

43 PLATE painted in blue with a dead bird under a parasol, on a ground of diaper-pattern in *bianco sopra bianco*. Dated 1761. Mark, "ST/17/2-61 D". Diam. 9⅝ in.
Rörstrand Museum No. 67.

44 BOWL with mask handles, inscribed in blue: "Rörstrands Porcellaine fabriquens Wälgång" ("Success to the Rörstrand Porcelain Factory"). Dated 1765. Mark, "Rörstrand 10/10-65 E F". Diam. 12⅞ in.
Rörstrand Museum No. 1.

45 BOWL and cover, with double handles, painted with flowers. About 1760—70. Mark, "S R(?)". Ht. 7⅜ in. Diam. 10¼ in.
Nationalmuseum, Stockholm, No. NM 1/1916.

Rörstrand. Faience bowl. Cat. No. 44. — Opposite: Faience vase. Cat. No. 36.

Rörstrand. Faience painted in high-temperature manganese-purple.

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46 PLAT-DE-MÉNAGE decorated with the "Rehn" border, and escutcheons enclosing the monograms HNJ and CDB. About 1750—60. Unmarked. L. 20½ in. W. 13 in.
Nordiska Museet, Stockholm, No. 74.463b.

47 CENTREPIECE to go with the preceding item, formed of two tritons beneath a shell-shaped dish supported on water-plants, the details picked out in manganese-purple. About 1750—60. Unmarked. Ht. 10¼ in.
Nordiska Museet, Stockholm, No. 74.463 a.

48 DISH with lobed edge, painted with the "Rehn" border, and a star motif. Dated 1765. Mark, "Rörstr. 7/5-65 B". Diam. 13¼ in.
Rörstrand Museum No. 47.

49 DISH, of circular shape with lobed rim, painted with flowers. About 1760—70. Mark, "R 1/5 H". Diam. 10⅝ in.
Rörstrand Museum No. 34.

50 CACHEPOT with moulded rocaille decoration picked out in manganese-purple. About 1760—70. Unmarked. Ht. 6¼ in. Diam. 9½ in.
Rörstrand Museum No. 1957/4.

51 DISH painted with the hop-pattern ("humlemönstret"). Dated 1767. Mark, "Rörstrand 26/1 67E." L. 16¼ in. W. 13 in.
Nordiska Museet, Stockholm, No. 51.246.

52 TUREEN AND COVER painted with a pomegranate motif, and decorated in relief with *rococo* motifs, and with a cover-knob in the form of an apple. Dated 1768. Mark, "Rörstrand 6/1 68 B". Ht. 10 in.
Nordiska Museet, Stockholm, No. 57.807.

53 CREAM-BOAT of oval section, on three scrolled feet, derived from a silver original. Dated 1771. Mark, "Rör 25/8.71". Ht. 4⅜ in.
Rörstrand Museum No. 28.

54 PLATE painted with sprays of flowers. Dated 1773. Mark, "Rörstrand 16/3 73 N(?)". Diam. 9¾ in.
Nationalmuseum, Stockholm, No. NM 182/1907.

Rörstrand. Faience painted in high-temperature blue and manganese-purple.

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55 FIGURE representing a Mother suckling her child, painted in blue and manganese-purple. About 1740—50. Mark, "Stockholm I". Ht. 7¾ in.
Nationalmuseum, Stockholm, No. NM 706/1912.

56 TANKARD painted with a bird in a cartouche and sprays of flowers in manganese-purple on a powder blue ground. About 1740—50. Unmarked. Ht. 8½ in.
Röhsska Konstslöjdmuseet, Gothenburg, No. RKM 1641-16.

57 TANKARD, with pewter cover, painted with sprays of flowers in manganese on a spronged blue ground. About 1740—50. Unmarked. Ht. 9⅜ in.
Rörstrand Museum No. 178.

58 TANKARD with cover and mounts of pewter. Painted with flowers and a fisherman in blue within panels reserved on a sponged manganese-purple ground. Dated 1745. Mark, "Stockholm 6/8 1745". Ht. 9¼ in.
Nordiska Museet, Stockholm, No. 120.757.

59 PLATE painted with flowers in blue within oval panels reserved in white on a powdered manganese-purple ground. Dated 1767. Mark, "Rörstrand 12/5 67" and "PT" in monogram (perhaps for the painter, Peter Tillaeus). Diam. 9 in.
Nordiska Museet, Stockholm, No. 75.166.

60 PLATE, painted with Neptune holding a trident, and two horn-blowing tritons. Dated 1767. Mark, "Rörst 67". Diam. 8¾ in.
Rörstrand Museum No. 71.

Rörstrand. Faience painted in high-temperature polychrome.

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61 PLATE painted in blue, manganese-purple, yellow and green with a basket of flowers, within a floral border. About 1740—50. Mark, "Stockholm" and an indecipherable sign. D. 8⅞ in.
Nationalmuseum, Stockholm, No. NM 22/1888.

62 TABLE-TRAY, the top painted in blue, manganese-purple and yellow with a representation of a small manor-house, *rococo* ornaments, etc. Dated 1757. Mark, "Stockholm 24/3 57" and "E(?) S.M." in monogram, in blue. L. 34⅜ in. W. 22½ in. His Majesty the King of Sweden (Museum No. GVSt 49).

63 TANKARD with pewter cover, painted with sprays of flowers and leaves in blue, yellow and brownish manganese-purple. Dated 1758. Mark, "Stockholm 4/2 58. D.H." Ht. 7¾ in.
Rörstrand Museum No. 42.

64 BASKET AND STAND, painted with sprays of flowers and leaves in four colours. About 1760—70. Mark (on basket) "R-*No* 1¼ H"; (on stand) "R-S N 1¼".
Rörstrand Museum No. 1957/6 a—b.

65 VASE AND COVER, painted in the Chinese manner with birds in a landscape, in colours. About 1765. Unmarked. Ht. 18⅜ in.
Nationalmuseum, Stockholm, No. NM 3/1896.

66 PAIR OF CANDLESTICKS painted in colours with flowers and *rococo* scrollwork. Dated 1768. Mark, "Rörstr 9/10 68 L." and "Rörstr 6/10 68 H". Ht. 8½ in.
Nationalmuseum, Stockholm, No. BS 2047—48.

67 PLATE with lobed edge, painted with sprays of flowers in colours. Dated 1768. Mark, "Rörstr 5/12 68 CB". Diam. 9⅞ in.
Nationalmuseum, Stockholm, No. BS 100.

68 TUREEN, COVER AND STAND, the knob of the cover modelled as a lemon, and the whole painted with sprays of

Rörstrand. Faience plates. Cat. Nos. 43 and 67.

flowers. Dated 1768. Mark, (on tureen) "Rörstrand 22/10/68"; (on stand) "Rörstrand 3/10 68 — LB". Ht. 9⅞ in. L. of stand 14 in.
Nationalmuseum, Stockholm, No. BS 207, 303.

69 SIX SOUP-PLATES, painted with scattered sprays of flowers. Dated 1768. Marks, "Rörst 22/11 68 CB"; "Rörst: 23/9 68", etc. Diam. 10⅛ in.
Nationalmuseum, Stockholm, Nos. BS 115, 116, 117, 122, 125, 127.

70 MUSTARD-POT in the form of a barrel, the knob of the cover being in the form of a flower, picked out in colours. About 1760—70. Mark, "R". Ht. 4⅜ in.
Nationalmuseum, Stockholm, No. BS. 204.

71 TUREEN of circular section, with cover surmounted by a knob modelled in the form of various vegetables. Round the body of the tureen runs a decoration of flowers modelled in relief and picked out in colours. Dated 1771. Mark, "Rörst 10/10 71 CE". Ht. 12 in.
Nordiska Museet, Stockholm, No. 219.696.

72 VASE AND COVER, the vase decorated with three sprays of flowers modelled in relief and picked out in manganese-

purple, green and yellow. Dated 1771. Mark, "Rörst 26/1 71 CE 1/4 N". Ht. 12⅞ in.
Rörstrand Museum No. 128.

73 PLATE, painted with three large and three small sprays of flowers and leaves, in manganese-purple and yellow. Dated 1772. Mark, "Rörst 16/12-72 CG". Diam. 9⅝ in.
Rörstrand Museum No. 93.

74 TUREEN, COVER AND STAND, the tureen with shell-handles, the cover with a knob in the form of an apple, picked out in yellow, the whole painted with flowers in four colours. Dated 1772 (stand) and 1773 (tureen). Mark, (on tureen) "Rörst 19/10-73 CE"; (on stand) "Rörst 9/4-72 H". Ht. of tureen 10¼ in. L. of stand 16¼ in.
Rörstrand Museum Nos. 35 and 38.

Rörstrand. Faience painted in enamel colours.

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75 PALETTE with trial colours. Dated 1758. Inscribed, "Rörstrand 1758". L. 4 in.
Nordiska Museet, Stockholm, No. 17.648-B 746 (from the Berch Collection).

76 TABLE-TRAY, the top painted in colours with a bouquet of flowers within a *rococo* framework, surmounting a cartouche inscribed: "Rörstrand 12. December 1758". Dated 1758. Mark, "S . . . 12/12 1758 Rörstr./H", in manganese-purple. L. 34⅞ in. W. 22¾ in.
His Majesty the King of Sweden (Museum No. GVSt. 17).

77 DISH painted with sprays of flowers in colours. Dated 1759. Mark, "Stock-holm 11/4 1759 Rörst:", in manganese-purple. Diam. 17¾ in.
His Majesty the King of Sweden (Museum No. OIISt 64:136).

Rörstrand. Faience tureen, and stand. Cat. No. 68.

78 DISH of oblong shape, with lobed border, painted with a peacock, the whole design copied from a Chinese "famille rose" original. Dated 1759. Mark, "Stockholm 14/8 1759 Rörst:" L. 15 1/8 in.
Nationalmuseum, Stockholm, No. BS 2030.

79 VASE AND COVER (restored), of baluster form, painted with birds in a landscape, in the Chinese manner. Dated 1760. Mark, "Stockh: 12/8 60 Rörst:" Ht. without cover 10 3/4 in.
Nationalmuseum, Stockholm, No. NM 44/1926.

80 DISH of oval shape, painted with a large bouquet in the centre, surrounded by four smaller sprays and scattered sprigs of flowers, and butterflies. Dated 1764. Mark, "Rörstrand 9/12 64Ö". L. 19 3/4 in.
Nationalmuseum, Stockholm, No. NM 216.

81 TUREEN AND COVER, on four scrolled feet, the cover surmounted by a knob in the form of artichokes modelled in the round; painted with sprays of flowers in colours. About 1760—70. Unmarked. L. 15 5/8 in.
His Majesty the King of Sweden (Museum No. OIISt 64:128).

82 BOX AND COVER in the form of a partridge sitting on its nest, painted in natural colours. About 1760—70. Mark, crossed forks (?). Ht. 4 1/2 in. L. 6 3/4 in.
Nationalmuseum, Stockholm, No. BS 2064.

83 CREAM-CUP AND COVER, in the form of an artichoke, painted in natural colours. About 1760—70. Unmarked. Ht. 3 1/2 in.
Nationalmuseum, Stockholm, No. BS 41.

84 SAUCE-BOAT, based on a silver model and painted with sprigs of flowers and *rococo* ornaments. About 1760—70. Mark, "Rörstrand". Ht. 4 1/8 in. L. 6 3/4 in.
Nationalmuseum, Stockholm, No. BS. 2020.

85 BOX AND COVER, in the form of a bunch of asparagus, painted in natural colours. About 1760—70. Unmarked. Ht. 3 3/8 in. L. 6 3/4 in.
Nationalmuseum, Stockholm, No. BS 2044.

Rörstrand. Faience Punch-bowl. Cat. No. 90.

86 TUREEN AND COVER, decorated with flowers and fruit modelled in relief and picked out in colours, the knob of the cover in the form of a head of cauliflower. About 1760—70. Mark, "Rörstrand". Ht. 13 in. Diam. 12¾ in.
Nationalmuseum, Stockholm, No. BS 321.

87 FOUNTAIN, painted in colours with a hunting-scene after J. B. Oudry. About 1760—70. Mark, "Rörstrand". Ht. 18⅛ in.
Nordiska Museet, Stockholm. No. 77.064.

88 SALT-CELLAR, of oval section, painted with sprays of flowers and insects in colours, the rim picked out with a red-brown line. About 1760—70. Unmarked. Ht. 1⅜ in.
Rörstrand Museum No. 461.

89 DISH with six-lobed rim, painted with large and small sprays of flowers and leaves in colours. About 1760—70. Mark, "Rörstrand/E:W:B:" (for the painter, Erik Wahlberg). Diam. 16 in.
Rörstrand Museum No. 101.

90 PUNCH-BOWL in the form of a barrel, the handles in the form of vine-branches, and the knob of the cover modelled as a lemon. The body of the bowl is decorated with flowers and leaves modelled in relief and picked out in natural colours. About 1760—77. Mark, "Rörstrand", painted, and "AL M", incised. Ht. 12 1/8 in.
Nordiska Museet, Stockholm, No. 74.457.

91 VASE AND COVER, decorated in relief, with orange drapery swathed round the body, and with flowers modelled in relief and picked out in colours. Dated 1765. Mark, "Rörstrand 25/6 65". Ht. 13 3/8 in.
Nationalmuseum, Stockholm, No. NM 45/1926.

92 VASE AND COVER decorated with sprays of flowers modelled in relief and picked out in colours. Dated 1767. Mark, "Rörstrand 1767 A", painted, and "CFL", incised. Ht. 12 5/8 in.
Nordiska Museet, Stockholm, No. 69.096.

93 BOWL, COVER AND DISH, in the form of a melon lying on a leaf, painted in grey, purple and yellow. Dated 1772. Mark, "Rörst 16/6 72 CE". Ht. 4 1/2 in. L. 9 1/4 in.
Nationalmuseum, Stockholm, No. NM 79/1915.

94 TABLE-TRAY, the top painted in rose-purple with a view of the Rörstrand works and its surroundings. About 1770—80. Mark, "Rörstrand". L. 34 7/8 in. W. 23 7/8 in.
Nationalmuseum, Stockholm, No. NM 48/1888.

Rörstrand. Faience with printed decoration.

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95 PLATE with shepherd and shepherdess printed in black. About 1770. Mark, "Rörst- 1 1/4 XXX L". Diam. 9 3/4 in.
Röhsska Konstslöjdmuseet, Gothenburg. No. RKM 811-15.

96 PLATE, with decoration of flowers printed in greyish-black. About 1770-75. Mark, "Rörst 1/4. XXX". Diam. 9 3/8 in.
Nationalmuseum, Stockholm, No. NM 208.

97 PLATE, decorated with flowers printed in black on a pink-toned glaze. About 1770—75. Mark, "Rst 1/5". Diam. 9 3/8 in. Rörstrand Museum No. 97.

Marieberg. Plain white faience.

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98 FIGURE OF A BOAR. About 1758—66 (period of Ehrenreich's management). Mark, three crowns, "MB" in monogram, and "E", in blue. Ht. 5 3/4 in.
Nationalmuseum, Stockholm, No. BS 2065.

99 BOWL, borne aloft by two Naiads. About 1758—66 (period of Ehrenreich's management). Mark, three crowns, "MB", and "E", in blue. Ht. 13 1/4 in.
Nationalmuseum, Stockholm, No. NM 193/1817.

100 SAUCE-BOAT. About 1758—66 (period of Ehrenreich's management). Mark, three crowns, "MB" in monogram, and "E PFM" in blue. Ht. 4 3/4 in. L. 9 1/2 in.
Nordiska Museet, Stockholm, No. 115.759.

101 COVERED DISH in the form of a somewhat flattened pumpkin. Dated 1765. Mark, three crowns, "MB" in monogram, and "E 65 17/6 A.P.".
Nordiska Museet, Stockholm, No. 57.837.

Marieberg. Plain yellow lead-glazed earthenware.

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102 FIGURE OF A DANCING GIRL. About 1760—70. Unmarked. Ht. 6 3/4 in.
Nordiska Museet, Stockholm, No. 80.841.

Marieberg. Faience painted in high-temperature blue.

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103 CREAM-BOAT with scrolled rim. Dated 1765. Mark, three crowns, "E MB: 19/2 65", in blue. Ht. 3 7/8 in.
Nationalmuseum, Stockholm, No. NM 218.

104 SALT-CONTAINER, semicircular in section (for hanging on the wall), painted with flowers. Dated 1772. Mark, three

crowns, "MB" in monogram, and "72R", in blue. Ht. 5 1/2 in.
Nationalmuseum, Stockholm, No. NM 39/1926.

105 DISH, painted with baronial arms within a border in the Chinese manner. Dated 1774. Mark, three crowns, "MB" in monogram, and "74 B", in blue.
Nationalmuseum, Stockholm, No. NM 65/1888.

Marieberg. Faience painted in high-temperature blue and bianco sopra bianco.

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106 PLATE painted with the North Star motif, in blue and *bianco sopra bianco*. Mark, "MB" in monogram, and "CB". Diam. 8 7/8 in.
Nationalmuseum, Stockholm, No. BS 83.

Marieberg. Faince painted in high-temperature manganese-purple.

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107 WALL-FOUNTAIN AND COVER, the fountain pear-shaped and painted with festoons of flowers and leaves. Dated 1768. Mark, three crowns, "MB" in monogram, and "B. 3/9 68 IMB" probably for the painter, Jonas Malmberg). Ht. 27 1/4 in.
Nordiska Museet, Stockholm, No. 57.850.

108 PLATE roughly painted with a hop-pattern ("humlemönster"). About 1770—80. Mark, "MB" in monogram. Diam. 8 7/8 in.
Nationalmuseum, Stockholm, No. BS 296.

Marieberg. Faience painted in high-temperature blue and manganese-purple.

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109 PLATE painted with representation of Neptune and tritons in blue and manganese-purple. Dated 1777. Mark, three crowns, "MB" in monogram, and "77". Diam. 8 7/8 in.
His Majesty the King of Sweden (Museum No. OIISt 64: 227).

Rörstrand. Faience dish. Cat. No. 80.

110 BASKET, of oval form with pierced sides, the outside picked out in blue, the inside painted with a rose in the bottom. Mark, three crowns, "MB" in monogram, and "E 65 6/6 A B", in blue. Ht. 3 3/8 in. L. 11 1/2 in.
Nationalmuseum, Stockholm, No. NM 17/1920.

111 TUREEN AND COVER, the handle of which is in the form of a dolphin, the whole painted with flowers and *rococo* ornaments. Dated 1766. Mark, three crowns, "MB" in monogram, and "E 12/6 66 G.L.L. 27/6". Ht. 11 1/2 in.
Nationalmuseum, Stockholm, No. NM 198/1927.

112 SAUCEBOAT with waved edge, painted with sprays of flowers. Dated 1766. Mark, three crowns, "MB" in monogram, and "E 25/3 66. G.T. 11/6". Ht. 3 1/2 in.
Nationalmuseum, Stockholm, No. NM 38/1910.

113 PLATE painted with flowers. Dated 1766. Mark, three crowns, "MB" in monogram, and "E 12/9 66 BE". Diam. 9 1/2 in.
Nationalmuseum, Stockholm, No. NM 295,

114 TEA-CADDY painted with flowers. About 1766—69 (period of Berthevin's management). Mark, three crowns, "MB" in monogram, and "B". Ht. 4 in.
Nordiska Museet, Stockholm, No. 77.748.

115 TEA-CADDY, painted in grey and pink with a figural scene after François Boucher's "*La Bonne Aventure*". About 1758—66 (period of Ehrenreich's managership). Mark, three crowns, "MB" in monogram, and "E". Ht. 4 1/8 in.
Nationalmuseum, Stockholm, No. NM 20/1925.

116 SALT-CELLAR in the form of a bowl with waved edge standing on four feet, marbled in brown and grey. About 1758—66 (period of Ehrenreich's managership). Mark, three crowns, "MB" in monogram, and "E". Ht. 2 1/4 in.
Nationalmuseum, Stockholm, No. NM 66/1908.

117 BOX AND COVER, modelled in the form of a reclining

shepherd, painted in colours. About 1758—66 (period of Ehrenreich's managership). Mark, three crowns, "MB" in monogram, and "E: PÅM." ("PÅM" for the painter, Petter Åkermark). Ht. $4^3/_4$ in. L. $6^7/_8$ in.
Nationalmuseum, Stockholm, No. BS 80.

118 BOX AND COVER in the form of a melon lying on a dish in the shape of a large leaf, painted in natural colours. About 1758—66 (period of Ehrenreich's managership). Mark, three crowns, "MB" in monogram, and "E A 8(?) GB". Ht. $4^1/_8$ in. L. $8^3/_4$ in.
Nationalmuseum, Stockholm, No. BS 79.

119 BOWL AND COVER, decorated with freely modelled branches and flowers. About 1758—66 (period of Ehrenreich's management). Mark, three crowns, "MB" in monogram, and "EN = 4". Ht. $6^1/_4$ in. Diam. $8^1/_2$ in.
Nationalmuseum, Stockholm, No. BS 313.

120 VASE AND COVER, the finial of which is in the form of a bird. Decoration of freely modelled branches and flowers. About 1758—66 (period of Ehrenreich's management). Mark, three crowns, "MB" in monogram, and "E AB: MB. S:" Ht. $15^1/_4$ in.
Nationalmuseum, Stockholm, No. BS 314.

121 FIGURE OF A PEASANT, from a series representing the *Four Orders of Society*, painted in colours. About 1760—65. Mark, "PÅM" (for the painter, Petter Åkermark). Ht. $6^1/_8$ in.
Nationalmuseum, Stockholm, No. BS 2073.

122 TRAY with handles in the form of leafy branches, painted with flowers. About 1760—70. Mark, three crowns, "MB" in monogram, and "B Nr. 2 LA(?)". Diam. $12^7/_8$ in.
Nationalmuseum, Stockholm, No. CXV 994.

123 VASE AND COVER, of ovoid shape mounted on a foot, with freely modelled *rococo* ornaments and festoons, and flower-painting. About 1766—69 (period of Berthevin's management). Mark, three crowns, "MB" in monogram, and "B CA". Ht. $17^5/_8$ in.
Nationalmuseum, Stockholm, No. NM 210.

124 PLATE with rim pierced in a basket-work design, painted with flowers surrounding a coat-of-arms printed in sepia and painted in colours. This plate belongs to a service made in 1768—69 for the French Ambassador to Sweden, Louis Auguste le Tonnelier de Bréteuil, whose arms it bears. Mark, three crowns, "MB" in monogram, and "11/10 B NV AH". Diam. $10^{1}/_{8}$ in.
Nationalmuseum, Stockholm, No. BS 2058.

125 POT-POURRI VASE, in the form of an urn on a foot, standing on a base formed of branches, flowers and a large leaf resembling a *rococo* scroll. Decoration of freely modelled branches and flowers. Dated 1771. Mark, three crowns, "MB" in monogram, and "13/9 71 S". Ht. $14^{1}/_{8}$ in.
Nationalmuseum, Stockholm, No. NM 34/1916.

126 TRAY of lobed form, with raised rim and two handles in the form of oak-branches, painted with flowers. Dated 1771. Mark, three crowns, "MB" in monogram, and "LV 24/10 71 T". Diam. $14^{1}/_{8}$ in.
Nationalmuseum, Stockholm, No. NM 214.

127 POT-POURRI VASE AND COVER, of baluster form mounted on a foot, the whole standing on a base formed of branches, roots and a leaf formed like a *rococo* scroll. The vase is decorated partly with freely modelled branches and flowers, partly with flowers painted in colours. Dated 1771. Mark, three crowns, "MB" in monogram, and "4 W 71". Ht. $16^{3}/_{4}$ in.
Nationalmuseum, Stockholm, No. NM 189/1907.

128 PLATE with broad pierced rim painted with blue flowers. In the centre, a bouquet of flowers in colours. Dated 1773. Mark, three crowns, "MB" in monogram, and "8/2 73 AY B". Diam. $9^{7}/_{8}$ in.
Nationalmuseum, Stockholm, No. BS 2059.

129 CANDLESTICK, decorated with freely modelled flowers. Dated 1773. Mark, three crowns, "MB" in monogram, and "L/1 73". Ht. 3 in.
Nationalmuseum, Stockholm, No. NM 44, 45/1922.

Marieberg. Faience vase. Cat. No. 127.

130 CACHEPOT with slightly outsplayed rim and handles in the form of lions' masks, painted with sprays of flowers. Dated 1774. Mark, three crowns, "MB" in monogram, and "30/8 74 F4". Ht. 5 1/2 in.
Nationalmuseum, Stockholm, No. CXV 973.

131 DISH painted with scattered flowers and with three sprays on the rim. Dated 1776. Mark, three crowns, "MB" in monogram, and "76 M". Diam. 13 3/4 in.
Nationalmuseum, Stockholm, No. BS 1996.

132 CACHEPOT with two handles and decoration of flowers and *rococo* ornaments. Dated 1777. Mark, three crowns, "MB" in monogram, and "77". Ht. 5 1/8 in.
Nationalmuseum, Stockholm, No. BS 51.

133 PLATE with waved border, painted with flowers. About 1769–82 (period of Sten's managership). Mark, "E", three crowns, and "MB" in monogram. Diam. 9 1/4 in.
Nationalmuseum, Stockholm, No. BS 133.

Marieberg. Faience with printed decoration.

134 TUREEN AND COVER, partly painted in black enamel, on the outside printed with a motif of three *putti*. Dated 1768. Mark, three crowns, "MB" in monogram, and "B 15/4 68". Ht. 12 1/8 in. L. 14 7/8 in.
Nordiska Museet, Stockholm, No. 57.849.

135 PLATE with rim pierced in a basket-work design, the centre printed with a pastoral scene in black. About 1766–69 (period of Berthevin's managership). Mark, three crowns, "MB" in monogram, and "B CHL 2." Diam. 10 1/8 in.
Nationalmuseum, Stockholm, No. BS 88.

136 PLATE, with lobed border, printed in greyish-black with a tree in the foreground and buildings in the background. Dated 1769. Mark, three crowns, "MB" in monogram, and "23/6 69 H.V.", in blue. Diam. 9 3/4 in.
Rörstrand Museum No. 169.

137 PLATE of almost hexagonal form decorated with a *chinoiserie* subject printed in black. Dated 1770. Mark, three crowns, "MB" in monogram, and "21/7 70 4 WT". Diam. 9½ in. Nationalmuseum, Stockholm, No. BS 140.

138 PLATE of almost hexagonal form, decorated with a *chinoiserie* subject printed in black. Dated 1770. Mark, three crowns, "MB" in monogram, and "19/7 70 $\frac{4}{S}$ W". Diam. 9½ in. Nationalmuseum, Stockholm, No. CXV 961.

139 POT-POURRI VASE AND COVER, of baluster form mounted on a foot, the whole standing on a base in the form of a tree-stump encircled by a staircase, at the foot of which sits a rabbit. The vase is decorated with a quiver and arrows, a bow and a spray of flowers hanging a ribbon; on the reverse, a landscape with ruins, all in black. Dated 1773. Mark, three crowns, "MB" in monogram, and "6 73 4 W". Ht. 11¼ in. Nationalmuseum, Stockholm, No. BS 296.

Marieberg. Cream-coloured earthenware.

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140 TUREEN AND COVER with moulded relief decoration; on the cover, a knob modelled to represent a fruit. About 1770–80. Mark, "MB" in monogram, and "Sten", incised (for the manager, Henrik Sten). Ht. 11¾ in.
Nordiska Museet, Stockholm, No. 47.780.

141 PLATE, with moulded rim, painted with flowers in yellow, brown, green and blue enamels. About 1770–80. Mark, "M.B. Sten", incised (see No. 140). Diam. 9 in.
Rörstrand Museum No. 143 a.

Marieberg. Porcelain.

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142 CREAM-CUP with moulded ribbed decoration, left unpainted. About 1766–69 (period of Berthevin's managership). Mark,

"MB" in monogram, incised. Ht. 3⅝ in.
Nationalmuseum, Stockholm, No. BS 11.

143 CREAM-CUP with moulded ribbed decoration, painted with flowers. About 1766—69 (period of Berthevin's managership). Mark, "MB" in monogram, incised. Ht. 3½ in.
Nationalmuseum, Stockholm, No. BS 4.

144 GROUP representing Aeneas fleeing from Troy, bearing his father, Anchises, on his back, and leading his son, Iulus. About 1766—69 (period of Berthevin's managership). Mark, "MB" in monogram, incised. Ht. 6⅛ in.
Nordiska Museet, Stockholm, No. 82.560.

145 TREMBLEUSE TRAY with places for two cups, decorated with freely modelled *rococo* ornaments, two torches and flowers, the whole picked out with gold. About 1777—78 (period of J. Dortu's employment). Unmarked. Ht. 1¾ in. L. 10⅝ in.
Nationalmuseum, Stockholm, No. BS 47.

146 BOWL, of hemispherical shape, painted with sprays of flowers in colours, and gilt. About 1770—80. Mark, three crowns and a *fleur-de-lis*, in crimson enamel. Ht. 3⅜ in.
His Majesty the King of Sweden (Museum No. GVSt 29).

147 FIGURE OF A GIRL dressed in a mauve bodice, yellow skirt with mauve border, and white apron decorated with purple flowers. About 1770—80. Unmarked. Ht. 4⅞ in.
Nordiska Museet, Stockholm, No. 135.228.

148 FIGURE OF A MAN with a basket of grapes on his back, undecorated (cf. next entry). About 1770—80. Mark, . . . Ht. 3½ in.
Nationalmuseum, Stockholm, No. BS 2336.

149 FIGURE OF A MAN with a basket of grapes on his back, painted in colours (cf. preceding entry). About 1770—80. Unmarked. Ht. 3½ in.
Nationalmuseum, Stockholm, No. NM 191/1940.

150 FIGURE OF A GIRL sitting with a basket in her left hand and a chicken under her right arm, painted in colours and gilt. About 1770—80. Mark, three crowns and a *fleur-de-lis*, in crimson enamel. Ht. 4⅛ in.
Nationalmuseum, Stockholm, No. NM 201/1940.

Marieberg. Porcelain coffee-cup and saucer. Cat. No. 154.

151 FIGURE OF A STANDING MAN dressed in green coat and puce breeches, his left hand holding a fiddle, and his right thrust into the breast of his coat. About 1770—80. Unmarked. Ht. 5⅝ in.
Nationalmuseum, Stockholm, No. NM 196/1940.

152 CREAM-CUP with moulded ribbed decoration, painted with flowers. About 1770—80. Mark, three crowns. Ht. 4⅜ in.
Nationalmuseum, Stockholm, No. NM 223.

153 CREAM-CUP painted with flowers and *rococo* ornaments in crimson and gold. About 1770—80. Mark, three crowns and "MB" in monogram. Ht. 3⅜ in.
Nationalmuseum, Stockholm, No. BS 32.

154 COFFEE-CUP AND SAUCER, hard-paste porcelain, painted with the coat-of-arms for Marieberg's owner, baron Liljencrantz, and festoons in black and gold. Dated 1781. Mark, three crowns, "MB" in monogram, and "1781". Ht. 3 in.
Nationalmuseum, Stockholm, No. NM 182/1888.

155 CREAM-CUP with moulded ribbed decoration, painted with flowers in blue. About 1770—80. Unmarked. Ht. 3¼ in.
Nationalmuseum, Stockholm, No. BS 29.

Design drawings.

155a FOUR DESIGNS FOR PLATES. Pencil-drawings. Designed by J. E. Rehn for the Rörstrand factory. About 1750. Ht. 10 in. W. 10 in. each.
Nationalmuseum, Stockholm, Nos. NM 79/1902, 82/1902, 84/1902, 86/1902.

155b DESIGN FOR A PLATE, in plan and section. Drawing in sanguine, inscribed: "Plan et coupe du profil d'un Asiette d'estre execute en Portcelin a la Fabrique de Mons^{r} Ehrenreich a Kongsholm. Dessinez par Ch. Pr. le 20 Juin 1761." Designed by Christian Precht for the Marieberg factory but never, so far as is known, executed. Dated 1761. Ht. 17 3/4 in. W. 13 1/2 in.
Museum für Kunst und Gewerbe, Hamburg, No. 0.1911.379.

155c DESIGN FOR A PLATE, in plan and section. Drawing in sanguine, inscribed: "Dessin d'un Assiette profonde, dont les ornements puis estre peint en Couleur de pourpre sur un fond blanc. contourez par les bordes. devise en Six pans. inv. & Dessinez le 20 Juin 1761 p.^{r} Chr. Pre.". Designed by Christian Precht for the Marieberg factory, but never, so far as is known, executed. Dated 1761. Ht. 27 7/8 in. W. 16 in.
Museum für Kunst und Gewerbe, Hamburg, No. 0.1911,380.

155d TWO DESIGNS FOR PLATES. Pencil-drawings with grey and brown washes. Probably designed by Christian Precht for the Marieberg factory, but never, so far as is known, executed. About 1760. Ht. 12 1/4 in. W. 16 1/2 in.
Museum für Kunst und Gewerbe, Hamburg, Nos. 0.1911.381, and 382.

Rörstrand. Cream-coloured earthenware, late 18th—early 19th century.

156 CACHEPOT with relief decoration in the *rococo* taste. About 1770—80. Mark, "Rörstr. Örn", incised. Ht. 5 1/8 in.
Nordiska Museet, Stockholm, No. 115.752.

Rörstrand. Earthenware dinner-service. Cat. No. 160.

157 CACHEPOT AND STAND, painted with flowers in colours on vertical flutes reserved on a ground of blue and white *caillouté* pattern. Copied from porcelain of the Royal Porcelain Factory, Copenhagen. About 1780—90. Mark, "Rörstrand" impressed, and "Ö" in brown. Ht. 5¾ in.
Nationalmuseum, Stockholm, No. BS 271.

158 VASE AND COVER, decorated with swags of husk ornament in bronzed relief, and painted in rose-purple enamel with a view of the Rörstrand factory in Stockholm, in a panel reserved on a marbled ground. About 1780—90. Mark, "R", impressed. Ht. 15¼ in.
Nationalmuseum, Stockholm, No. NM 36/1904.

159 VASE AND COVER mounted on a square plinth and decorated with medallions and garlands modelled in relief and gilt. About 1790—1800. Unmarked. Ht. 15⅞ in.
Rörstrand Museum No. 163.

160 FIVE PIECES OF A DINNER-SERVICE, painted in enamel-

colours with a pearl- and leaf-border. About 1790—1800. Mark, "Rörstrand", impressed. Ht. of tureen 9¾ in.
Rörstrand Museum Nos. 165, o, p, x, w and 166 c 16.

161 TUREEN, COVER AND STAND from a child's service, painted in blue. About 1790—1800. Mark, "Rörstrand", impressed. Ht. 4 in.
Rörstrand Museum No. 129.

162 CREAM-CUP AND COVER, with twisted handle and knob in the form of a flower. About 1790—1800. Mark, "Rörst", painted in brown. Ht. 3 in.
Rörstrand Museum No. 205.

163 PLATE, painted in enamel-colours with a border of hops and leaves. About 1790—95. Mark, "R/W", impressed, and "Ö" painted in brown (for the manager, Jakob Örn). Diam. 9¼ in.
Rörstrand Museum No. 196 a.

164 BASKET AND STAND, of oval shape with pierced basket-work pattern picked out in blue. About 1790—1800. Mark, "Rörstrand", impressed. Ht. 4¾ in. L. of stand 12⅜ in.
Rörstrand Museum No. 300.

165 CREAM-JUG in the shape of a satyr's head. About 1800. Mark, "Rörstrand", impressed. Ht. 4¼ in.
Nationalmuseum, Stockholm, No. NM 62/1904.

166 PAIR OF FLOWER-POTS AND STANDS, coloured in yellow, brown and green, with applied flower-garlands in relief on a marbled ground. Dated 1798. Mark, "i N 9/R.S./98". Ht. 4¼ in.
Rörstrand Museum No. 216 a and b.

Rörstrand. Unglazed stoneware cameos.

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167 MEDALLION, bluish-white ware, with the portrait of a lady in profile. Late 18th or early 19th century. Mark, "Rörstrand", impressed. Ht. 1¼ in.
Nationalmuseum, Stockholm, No. NMX.

Rörstrand. Earthenware vase. Cat. No. 158.

168 MEDALLION, black ware, with representation of a horseman, and inscription: "Der 16 bis 19 October 1813". About 1814. Mark, "R", incised. Ht. 1 1/4 in.
Nationalmuseum, Stockholm, No. NM 26/1908.

169 MEDALLION, black ware, with French arms and inscription: "Gallia reddita Europae, aprile 1814" ("France returned to Europe, April 1814"). About 1814. Mark, "Rörstrand", impressed. Diam. 1 1/4 in.
Nationalmuseum, Stockholm, No. NM 24/1908.

170 MEDALLION, black ware, with a representation of Venus and Cupid in relief. Late 18th or early 19th century. Mark, "Rörstrand", impressed. Ht. 1 3/8 in.
Nationalmuseum, Stockholm, No. NM 29/1908.

171 MEDALLION, black ware, with a representation of a Greek warrior in relief. Late 18th or early 19th century. Mark, "Rörstrand", impressed. Ht. 1 1/2 in.
Nationalmuseum, Stockholm, No. NM 30/1908.

172 MEDALLION, black ware, octagonal in form, with a representation of Cupid and a lion in relief. About 1790. Mark, "Rörstrand Ö", impressed (for Jakob Örn, director of the factory). L. 1 1/8 in.
Nationalmuseum, Stockholm, No. NM 42/1908.

173 MEDALLION, black ware, with a representation of the Queen of Hearts in relief. Late 18th or early 19th century. Mark, "Rörstrand", impressed. Diam. 1 1/4 in.
Nationalmuseum, Stockholm, No. NM 23/1908.

174 MEDALLION, black ware, with a representation of the King of Spades in relief. Late 18th or early 19th century. Mark, "Rörstrand", impressed. Diam. 1 1/4 in.
Nationalmuseum, Stockholm, No. NM 22/1908.

175 MEDALLION, black ware with a representation of two Greek warriors in relief. Late 18th or early 19th century. Mark, "Rörstrand", impressed. Ht. 1 1/4 in.
Nationalmuseum, Stockholm, No. NM 37/1908.

176 MEDALLION, black ware, with a representation of a deer-hunt. Late 18th or earty 19th century. Mark, "R", incised. L. 1 1/4 in.
Nationalmuseum, Stockholm, No. NM 44/1908.

Rörstrand. Earthenware dish. Cat. No. 183.

Rörstrand. Lead-glazed earthenware of mid-19th century, mostly with printed decoration.

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177 PLATE decorated with relief-border picked out in blue, and, in the centre, a monogram "SM" under a Royal Crown, for Queen Sofia Magdalena (1746—1813). Early 19th century. Mark, "Rörstrand", impressed. Diam. $9^{5}/_{8}$ in.
Nordiska Museet, Stockholm, No. 66.189 a.

178 FOUR PIECES OF A DINNER-SERVICE, printed in underglaze-blue with landscape-designs apparently taken from English-engraved copperplates. About 1828—40. Mark, "Rörstrand", impressed. Ht. of tureen $7^{5}/_{8}$ in.
Rörstrand Museum Nos. 312c, 309a49, 317bl, 320e.

179 TWO PIECES OF A DINNER-SERVICE, printed in underglaze black with a border of leaves and views of the castles of Gripsholm (dish), Tullgarn, and Leckö (tureen). About

1830—40. Marks, "Gripsholms slott", printed in black, and "Rörstrand H", impressed, "Tullgarn", "Leckö", printed in black. L. of dish 13 in. Ht. of tureen 18 3/8 in.
Rörstrand Museum No. 158 e 2 (dish), Nationalmuseum, Stockholm, No. NM 178/1902 (tureen).

180 PLATE printed in under-glaze black with a border of leaves, and, in the centre, a view of Ornässtugan (the cottage of Ornäs). About 1840. Mark, "Rörstrand DH", impressed, and "Ornäs" printed in black. Diam. 9 1/2 in.
Nordiska Museet, Stockholm, No. 115.754.

181 TOBACCO-JAR AND COVER, of cylindrical form, with inner air-tight lid. Printed in red and black oriental motifs. About 1840—50. Mark, "Rörstrand", impressed. Ht. 8 1/2 in.
Nordiska Museet, Stockholm, No. 158.567a—c.

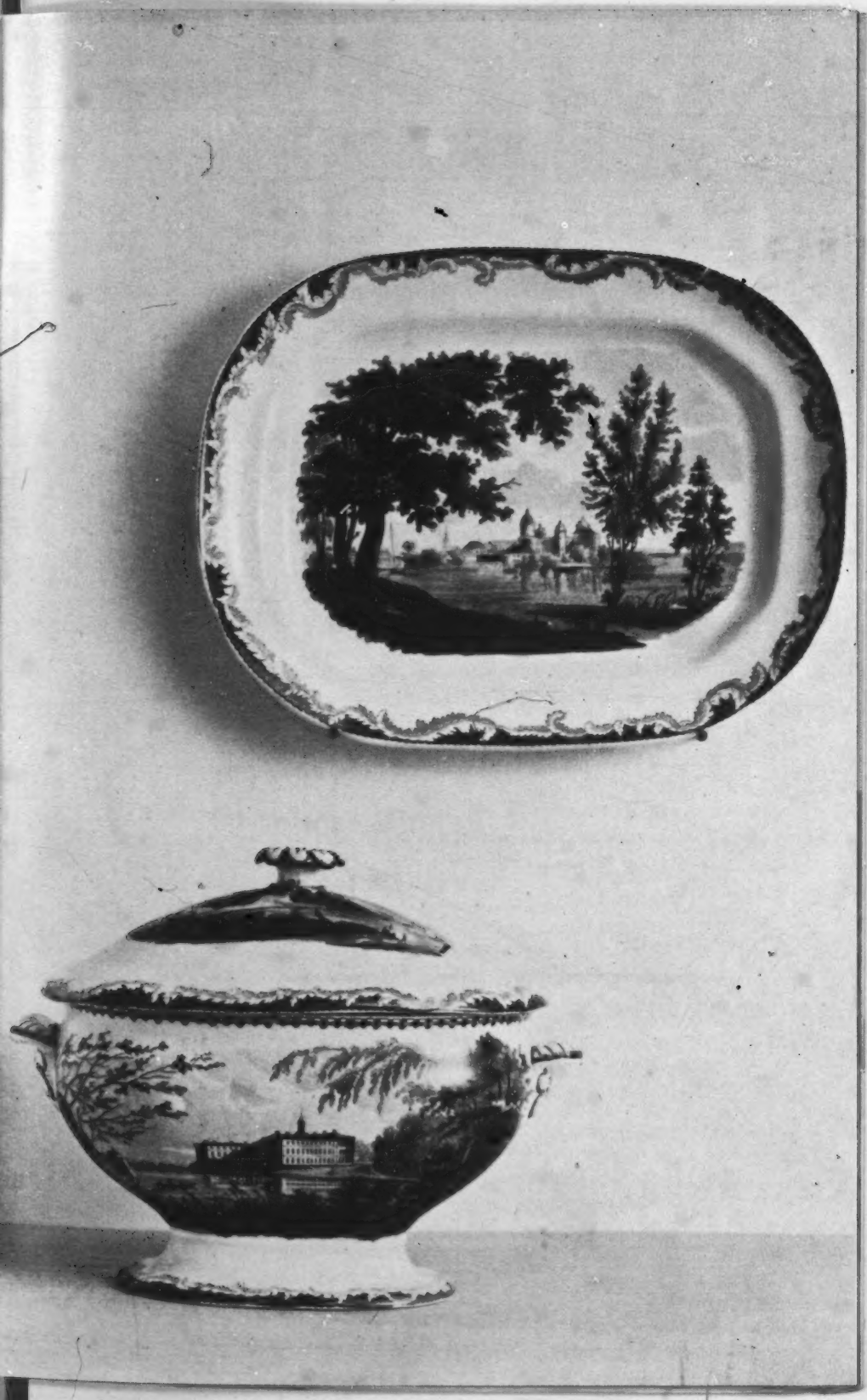
182 EWER printed with Turkish motifs in underglaze-blue. About 1840—50. Mark, "Rörstrand", impressed. Ht. 10 1/2 in.
Nordiska Museet, Stockholm, No. 242.418b.

183 DISH, printed in under-glaze greyish black, with a view of the Säfstaholm manor house at Midsummer, and, on the rim, views of the manor houses Julita, Tistad, and Nynäs. About 1850. Mark, "1 M 20 Rörstrand I" impressed, and "Säfstaholm, Södermanland" printed in black. L. 19 1/4 in.
Rörstrand Museum, No. 288 e 1.

184 PLATE, printed in black, washed over in enamel colours with a design of a boy and girl in the costume of the parish of Vingåker. About 1850—60. Mark, "Rörstrand", impressed; and "Wingåker", printed in black. Diam. 9 3/4 in.
Rörstrand Museum No. 232b.

185 PLATE, printed in underglaze-blue ("flowing blue") with a bouquet of flowers. About 1850—60. Mark, "Rörstrand", impressed; and a blue-printed mark. Diam. 9 5/8 in.
Rörstrand Museum No. 344e2.

186 SALAD-DISH in the form of a leaf, with relief decoration. About 1850—60. Mark, "Rörstrand B. 9 H", impressed. L. 9 in.
Nordiska Museet, Stockholm, No. 144.744.



187 PLATE, printed in under-glaze blue with a view of Ölsboda. About 1850—60. Mark, "Rörstrand", impressed, and "Ölsboda, Nerike", printed in blue. Diam. 9⅞ in.
Rörstrand Museum No. 287 h.

188 PLATE, printed in bluish-grey with a bowl of fruit and flowers within a border of vine-scrolls. About 1860—70. Mark, "AS Rörstrand D", impressed, and "Rörstrand" together with a view of the factory, printed in bluish-grey. Diam. 9¾ in.
Rörstrand Museum No. 332b2.

189 DISH of rectangular form with rounded corners, printed with a border of vine-leaves, and, in the centre, a flowerbasket, in black. About 1860—70. Mark, "Rörstrand UW", impressed. L. 17⅛ in.
Nordiska Museet, Stockholm, No. 186.791.

190 PLATE, printed in black, washed over in enamel colours with a view of the Palace of Haga, near Stockholm. Dated 1863. Mark, "Iron Stone China. Rörstrand MDCCCLXIII", impressed, and "Haga Slott", printed in black. Diam. 9⅝ in.
Rörstrand Museum No. 237 b.

Rörstrand. Late 19th century wares.

191 LARGE VASE AND COVER, mounted on a pedestal, coloured lead-glazed earthenware ("Majolika"). About 1890. Unmarked.
Rörstrand Museum No. 1957/11.

192 CUP AND SAUCER, bone china, painted in colours and decorated with tooled gilding. Dated 1888. Mark, three crowns and "Rörstrand 1888" in gold. Ht. 2¾ in.
Rörstrand Museum No. 495.

193 CUP AND SAUCER, bone china, with pierced decoration. About 1900. Mark, three crowns and "Rörstrand", printed in brown. Ht. 2¾ in.
Rörstrand Museum No. 609 a and b.

194 VASE with *pâte-sur-pâte* decoration. Late 19th century. Mark, "Rörstrand GL R3F VA". Ht. 10¼ in.
Röhsska Konstslöjdmuseet, Gothenburg, No. RKM 903-15.

Rörstrand. Porcelain tea-set pieces. Cat. No. 196.

195 VASE, with *pâte-sur-pâte* decoration; flowers and butterflies in white relief on a pale lavender ground. About 1900. Mark, "GL" and three crowns and "Rörstrand R3 F1 VE", impressed. Ht. 16 3/8 in.
Rörstrand Museum No. 772.

196 TEAPOT, CUP AND SAUCER, hard-paste porcelain, with handles and knob modelled in relief in the form of stems with leaves and fruit, and painted in under-glaze green, blue and pink. Designed by Alf Wallander. About 1900. Mark, three crowns and "Rörstrand", printed in green. Ht. of teapot 6 1/2 in.
Rörstrand Museum No. 391f, d, l.

Rörstrand. Early 20th century wares, to 1932.

197 TUREEN, COVER AND STAND. Designed by Edward Hald. About 1920. Mark, three crowns and "Rörstrand", printed in black. Ht. 13 in.
Rörstrand Museum No. 689A 1 & 2.

198 PIECES OF A DINNER-SERVICE, "BQI" model, greyish blue coloured earthenware. Designed by Louise Adelborg. 1926—1929.

199 DINNER-SERVICE, "NS" model ("Nationalservisen"), hard-paste porcelain. Designed by Louise Adelborg. 1930.

MODERN RÖRSTRAND

by Ulf Hård af Segerstad

Old but at the same time new—new through and through—the Rörstrand of today stands as an up-to-the-minute exponent of a ceramic production with deep roots in the traditions of Western culture. One may fairly assert that this porcelain-manufacture—one of the oldest in Europe, and for long the oldest to be carried on continuously on the same site—in modern eyes too ranks as one of the best-equipped concerns on the Continent of Europe. In what measure its present-day production, regarded from functional, aesthetic and other points of view, manages to maintain itself, now as formerly, within the international élite, it is not the task of a Swedish critic to decide. This much, however, is certain, that wherever Swedish ceramic enterprise, and Swedish industrial art in general, have made their debut in the world and excited attention, there the name of Rörstrand has taken its place as of right. And in so far as modern Swedish industrial art has been able to export that unique quality which we like to regard as essentially Swedish, here also Rörstrand has played its part.

It should be made clear from the outset that those qualities which serve to distinguish Rörstrand pottery from the wares which one normally finds in other ceramically well-developed countries, are those which reflect the special conditions characteristic of the Swedish community of today. Just as it is scarcely possible, without being acquainted with the economic, social and cultural forces

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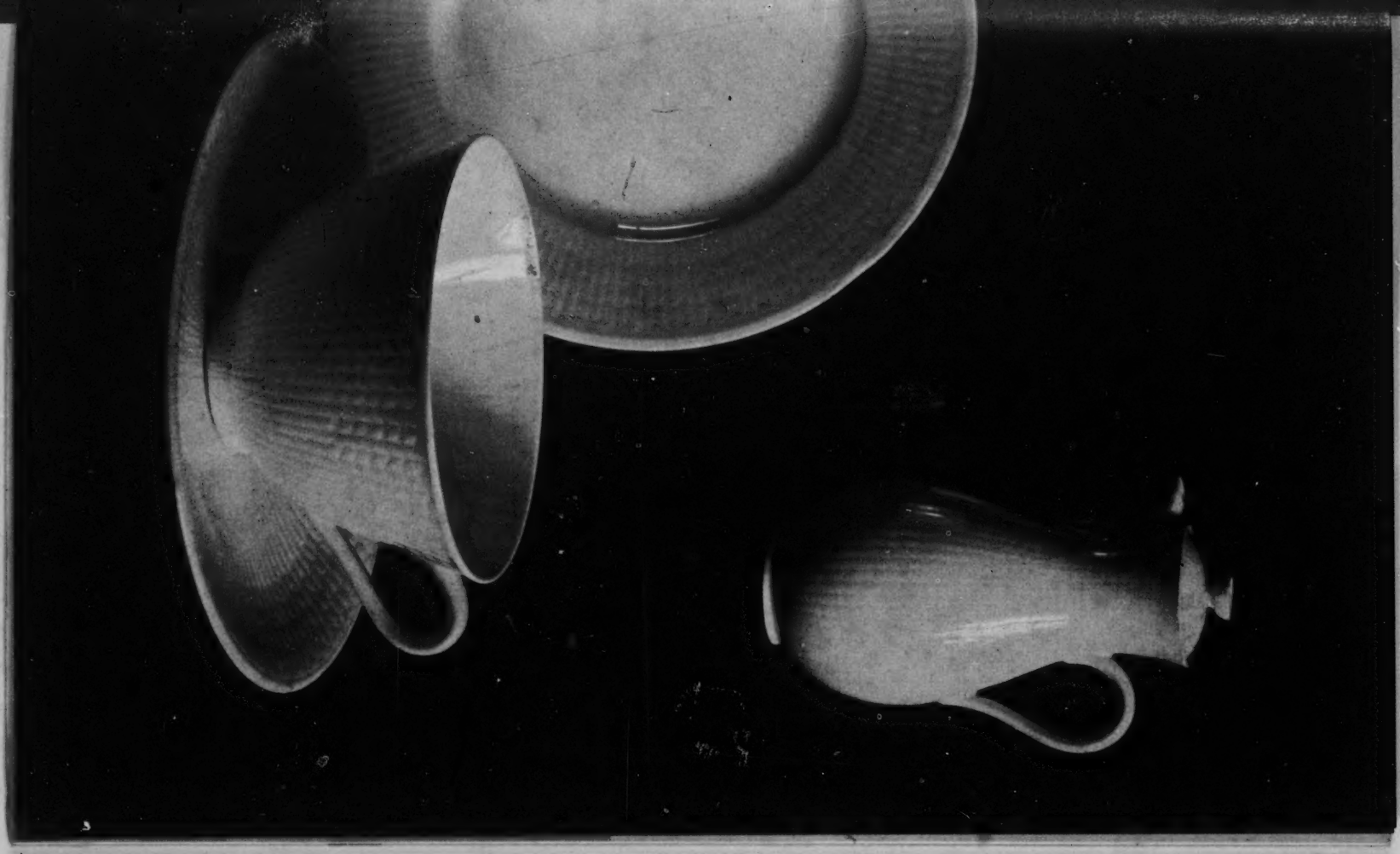
Rörstrand. Porcelain service pieces, "NS" model. Louise Adelborg. Cat. No. 199.

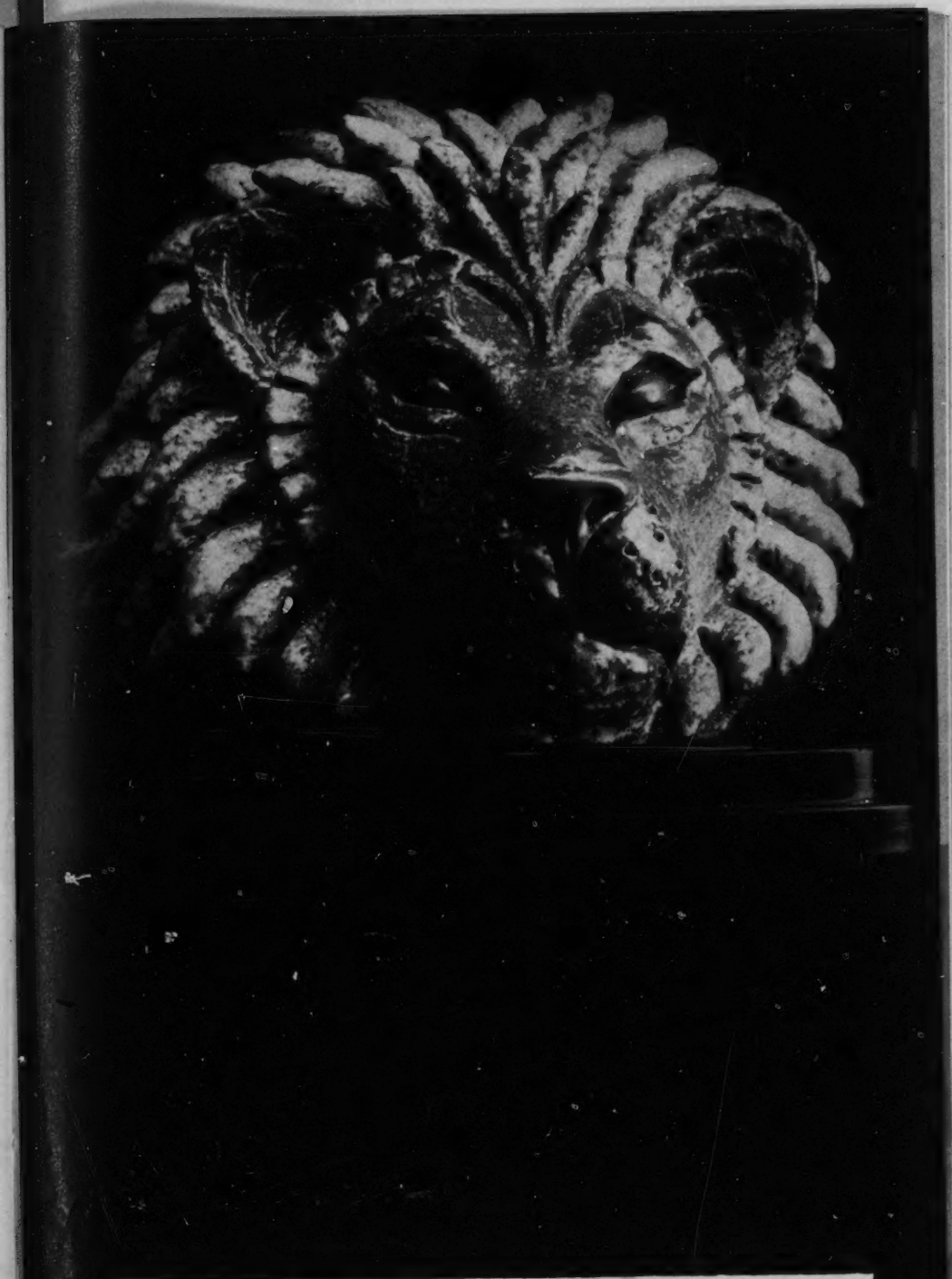


which conditioned it, to understand why the ceramic production of the 18th century took the form it did, so today it is equally impossible to grasp the import of Rörstrand's activity without knowing something of the corresponding factors in modern Sweden. For anyone who has had the opportunity of following the factory's activity over a period of years, this way of looking at the matter is especially important, in view of the fact that Rörstrand has so patently committed itself to the socially-conditioned development of the industrial arts during the last decades.

This implies in principle that the producer meets the demands of the enlightened consumer for a type of wares which are desirable specifically within the democratic community of today. This in its turn implies that nowadays it is not the individual artist, technician or salesman who set his stamp upon the product, but a working team, in which the consumer—whether in person or not—to some extent shares in the decisions.

It is certainly true that during the 19th century Rörstrand could boast of a range of products which from many points of view was wholly satisfactory; but it is equally true that its output—like practically all activity in the industrial arts in Europe—suffered from an inner ambiguity. On the one hand, there was the expensive top-class product, to which every conceivable attention was devoted (even if it was misdirected); and on the other, the trivial routine product, which, though equally responsive to fashionable changes in style, was also conditioned by indifference to, or perhaps rather ignorance of, what the consumer really needed. The luxury service and the ordinary useful ware stood at opposite poles, in complete contrast to each other. The positive element in the situation was the interest in rationalized production and mechanization, and this too found expression at Rörstrand.

In modern Swedish society, as is widely recognized, social contrasts in the 19th century sense have been levelled out. For the industrial arts this means first and foremost that a schematic differentiation of production like that of the last century would be an absurdity. At the same time, the general standard has risen, and has, in a degree unsuspected only a few decades ago, widened the base for the consumption of quality-products within the individual household. It is indeed also characteristic of Sweden that objects intended for the equipment and adornment of the home have always been the centre of interest. This being the case, a number of responsible undertakings, Rörstrand amongst them, have actively contributed to disseminating the appreciation of quality, and, with that ideal in view, have sometimes produced wares of such



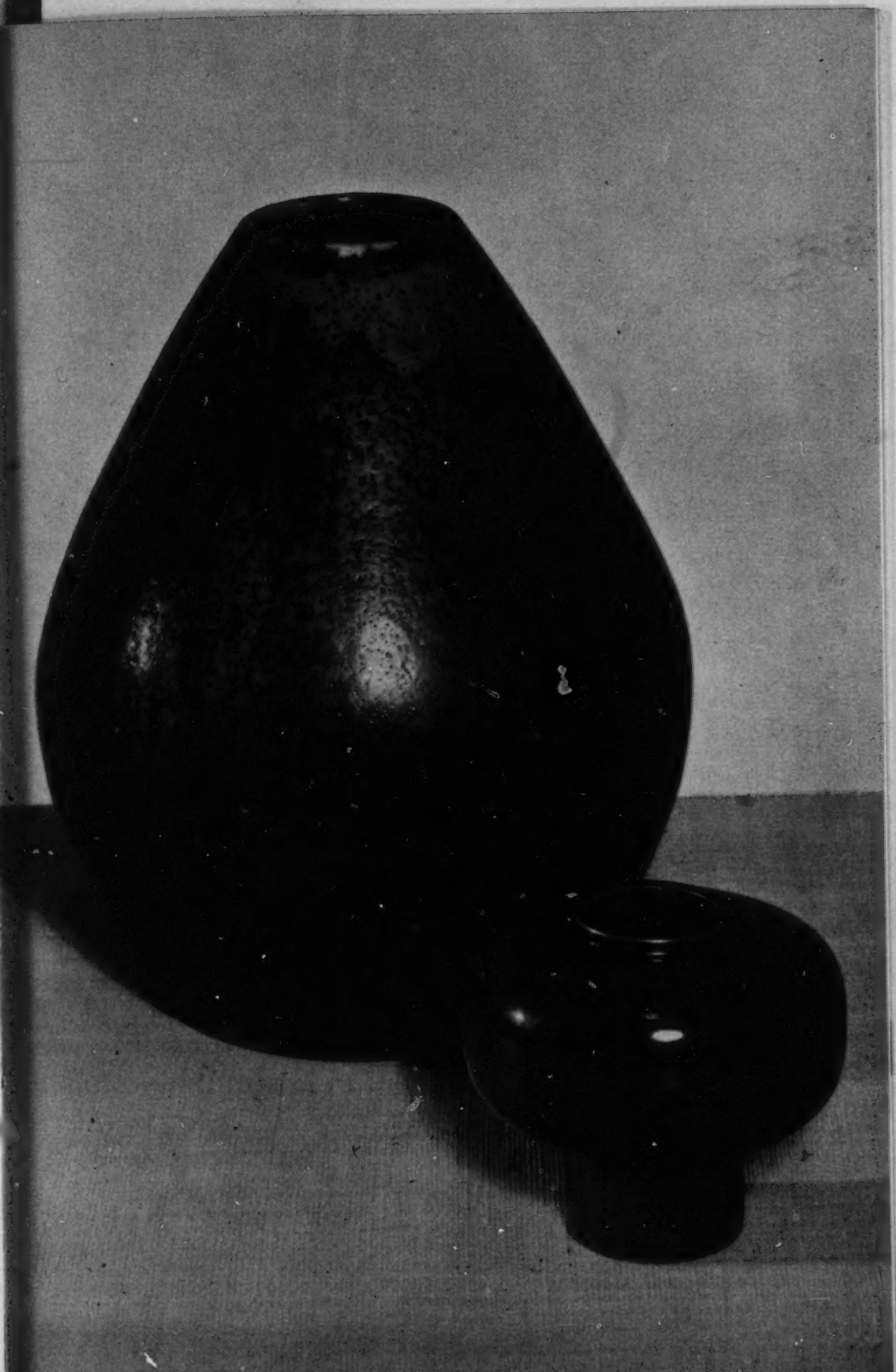
Rörstrand. Lion's head. Chamotte stoneware. Gunnar Nylund. Cat. No. 200.

advanced design that they have only become desirable to the public long after they were first marketed. The producer's responsibility to his customer has been expressed—in radical oppósition to the 19th century way of looking at the matter—in a concern that every object, however simple, shall have the very greatest care bestowed upon it, and be considered worth putting in the hands of an experienced artist. This line of thought is of course not peculiar to Sweden, but it would seem as if this country is in the fortunate position of being able in a reasonable degree to give it reality, and in this process Rörstrand has played a leading rôle within its own sector of the economy.

Viewed historically, the change alluded to above took place towards the end of the decade 1910—20, when the Swedish Society of Industrial Design (Svenska Slöjdföreningen) sharply criticised the contemporary industrial stagnation, and lent its positive support to such progressive manufacturers as endeavoured, by enlisting the aid of talented artists, to improve their products—above all, their standard wares. This social-cum-aesthetic programme found its popular expression in the slogan "More Beautiful Everyday Wares".

The decisive development (primarily on the plane of ideas) took place, so far as Rörstrand was concerned, at a time when the concern was undergoing a protracted and radical reconstruction. This was partly necessitated by the unfavourable economic situation following the first World War, partly by the fact that the rapid expansion of Stockholm left no room for an industry to develop there. In 1926—exactly two hundred years after its foundation—Rörstrand uprooted itself from Stockholm and settled in Gothenburg. Not even here, however, did it find the conditions suitable to a favourable future development. The decisive turning-point came in 1932, when Rörstrand moved once more, this time to the scene of its present-day activities, the little town of Lidköping, in central West Sweden. At the same time, the direction of the concern was taken over by Fredrik Wehtje, and it may be laid to his credit that, after repeated extensions, it now ranks as Sweden's largest producer of household porcelain, and has thus won back its leading cultural position. At present the factory employs some 1,200 people, but this figure does not tell the whole story, for methods of production have been thoroughly rationalized, and a process of automation, purposefully carried through, has imperceptibly come to set its stamp on those sectors of production where its introduction is feasible.

Rörstrand. Stoneware vases. Carl-Harry Stålhane, Cat. No. 210.



Rörstrand's reorganization naturally at first delayed its realization of the contemporary programme of ideas referred to above, but the concern was nevertheless already represented at the first Stockholm Exhibition of 1917—now almost legendary in Sweden—when that programme found its first manifestation. Rörstrand was represented by *Edward Hald*, who began here his life's work of regenerating the design of useful wares. He has since created for himself a world-wide reputation as an artist in glass. His fellow-designer in these eventful years, *Louise Adelborg*, remained faithful to Rörstrand, and has until quite recently continued to work there —an aristocratically cultivated representative of a restrained modernism. The shapes of her tablewares do not date and her classic floral designs are still in production.

The decisive contribution to the factory's renaissance on the artistic plane was made by *Gunnar Nylund*, who was appointed in 1931. Within an astonishingly short time he had not only, with the support of his Director, fully associated himself with the social-aesthetic programme, but had endowed Rörstrand with a language of form all its own. Nylund had had his training within the distinguished Danish porcelain-tradition, and had not only mastered the techniques of production, but ranged through the whole repertory from individual pieces of art to everyday wares. His education as an architect, moreover, endowed his work with a quality of stability and structural thoroughness. In point of versatility, Nylund has almost no counterpart amongst modern Swedish potters, and his restless and at the same time rational experimentation have resulted in interesting new creations in practically every sphere of production. His designs for services in both hard-paste porcelain and cream-coloured earthenware are exceptionally functional, and he has found practical answers to problems of shape as they concern containers for pantry- and refrigerator-storage, or "splash-free" cups for railway restaurant-cars and air-travel. He has also designed decorative wares of great merit for mass-production in both porcelain and stoneware, and was at one time best known for his powerful animal-sculptures in *chamotte* stoneware. These were superb proofs of his capacity for mastering a difficult technique.

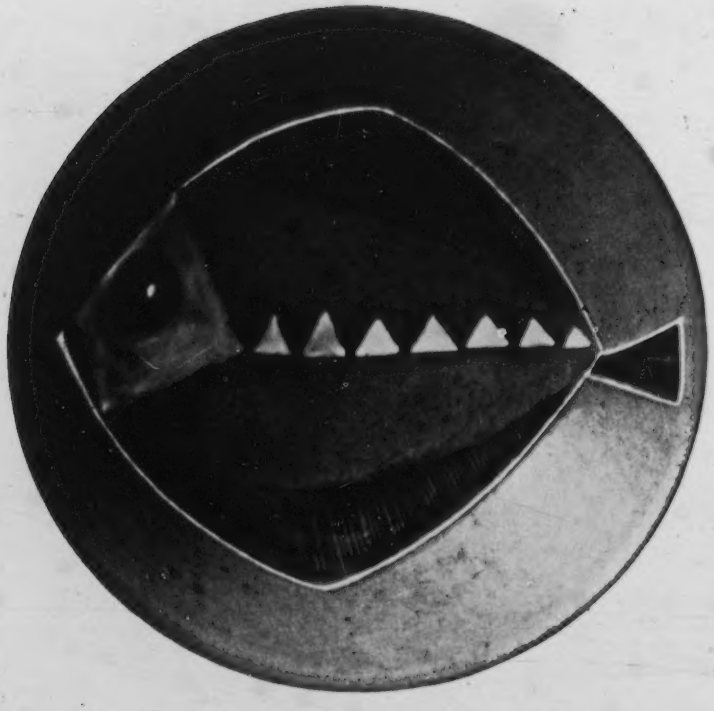
When Gunnar Nylund at the turn of 1958/59 resigned his appointment at Rörstrand, the artistic succession had already long since been secured. A group of artists on the permanent staff—

Rörstrand. Porcelain ovenware pieces "Koka" and earthenware cup and saucer "Kadett". Hertha Bengtson. Cat. No. 217.

some of whom have been at work since the early 1940's—are continually striving, under the personal direction of the head of the concern, to renew the factory's stock of models, whether of the purely utilitarian wares or of the unique and exclusive pieces. It goes without saying that the artists are constantly kept up-to-date with information about technical developments within the concern, so that any advances can be exploited in the work done in their ateliers. So far as this purely artistic production is concerned, the factory's whole range of glazes and bodies is put at the disposal of the individual artist. It so works out in practice however, that anyone who is successful in combining a given glaze with a suitable shape, to produce a unity which has character, earns the right to develop it as a speciality — the individual flower, as it were, within a mass-production essentially directed towards manufacturing a sound, unaffected everyday ware.

Thus one finds amongst Rörstrand's team of artists that *Carl-Harry Stålhane*—one of Sweden's leading ceramic artists amongst the younger men—has specialized in the earthy, roughly virile qualities of stoneware inspired by the Chinese Sung tradition. Special interest attaches to his and the technicians' experiments with earth-samples brought from the geologically interesting Lidköping region. These have produced a palette of colours including a brownish-black, a greenish-grey and, on rare occasions, a vibrant red. Stålhane has used his experience in stoneware to good effect in his work with everyday wares. Amongst other things, he has combined with undecorated services of white porcelain individual pieces in glazed stoneware which are not en suite, and has thereby achieved a very sophisticated effect. At the same time this inventive artist has bent his energies intensively on the production of utilitarian wares, and amongst other things has created a restaurant-porcelain the shapes of which have been wholly dictated by such functional conditions as the capacity and working of washing-up machines, self-draining and self-drying.

A comparably fruitful interplay between exclusive pieces and everyday wares may be observed in the case of *Hertha Bengtson*. Her deep knowledge of the consumer's needs in the matter of utilitarian porcelain has produced, amongst other things, services of a wholly new and unconventional, but nevertheless practical, composition. Partly through her influence, the old-fashioned service has come to be replaced by a series of pieces which are individually designed but which can be harmoniously used in combination. The shapes of the individual components are conditioned by practical needs, but have in addition a feminine charm. As a studio potter,



Rörstrand. Stoneware bowl. Hertha Bengtson. Cat. No. 212.

Hertha Bengtson has a natural bent for creating hard-paste porcelain or stoneware boxes and bowls in which she makes play with the contrast between shining and mat glazes, and delights in letting a central motif gleam darkly against a neutral background in the bottom of a bowl or on the cover of a jar.

The work of *Sylvia Leuchovius*, who specializes in ornamental wall-panels, is more markedly decorative in aim. Her intimate and delicate style has more recently increased in tautness and force, and acquired a more pronounced character of its own. *Marianne Westman*, on the other hand, devotes all her time to everyday wares, and has created for herself a special position in this field. With apparently inexhaustible inventiveness and a joyous fertility of fancy, she creates one series of charming household wares after

another, using many different types of material, and decorating them with bold strong colours, often in designs of inventive elegance.

This basic team of artists has been supplemented from time to time by visiting talents. In the early 1940's the sumptuous glowing decorative schemes of the painter Isaac Grünewald made a great name. For some years in the 1950's the Finn Birger Kaipiainen worked as a guest artist at Rörstrand, producing in this Swedish setting a whole series of his most idiosyncratic and "Byzantine" fantasies. The constructivist painter Einar Lynge-Ahlberg contributed some sternly geometrised designs, and, most recently of all, Hertha Hillfon has enriched the concept of Rörstrand's artistic output with her rustically vital sculptures.

The situation is characteristic—Rörstrand with its rich heritage stands perpetually ready to transform and revitalize its productions within the framework of its great tradition.

Rörstrand. Porçelain dinner set "SB Blanca". Carl-Harry Stålhane. Cat. No. 216.

Modern Rörstrand wares.

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200 LION'S HEAD, chamotte stoneware. Designed by Gunnar Nylund. 1932. Nationalmuseum, Stockholm. No. NM 3/1933.

201 VASES, BOWLS AND MINIATURE VESSELS, stoneware with different glazes. Designed by Gunnar Nylund. 1939—58.

202 "GN" SERVICE, KITCHEN JARS "Standard", earthenware. Designed by Gunnar Nylund. 1934—36.

203 BOWLS with crown decor in negative relief, hard paste porcelain, TEAPOTS, stoneware. Designed by Gunnar Nylund. 1932 and 1942.

204 OVENWARE "GT Gratina", earthenware, "AG" SERVICE, hard paste porcelain. Designed by Gunnar Nylund. 1952 and 1955.

205 VASES AND BOWLS, stoneware with engraved decor. Designed by Einar Lynge-Ahlberg. 1954—56.

206 WALL PLAQUES, earthenware with engraving and coloured glazes. Designed by Birger Kaipiainen. 1955—58.

207 SCULPTURES, earthenware with engraving an coloured glazes. Designed by Birger Kaipiainen. 1955—58.

208 VASES AND BOWLS, stoneware with different glazes. Designed by Carl-Harry Stålhane. 1947—52.

209 DISH, stoneware with engraving, black "Iron glaze" and white Titan glaze. Designed by Carl-Harry Stålhane. 1952. Nationalmuseum, Stockholm, No. NM 41/1952.

210 VASES AND BOWLS, stoneware with glazes, coloured by natural clays from the neighbourhood of the factory. Designed by Carl-Harry Stålhane. 1955—59.

211 WALL PLAQUES, stoneware with glazes, coloured by natural clays from the neighbourhood of the factory. Designed by Carl-Harry Stålhane. 1959.

212 JARS WITH COVERS, BOWLS, stoneware, with engraving and bright glazes, combined with mat glazes. Designed by Hertha Bengtson. 1948—59.

213 VASES, stoneware with relief decor and bright glazes. Designed by Hertha Bengtson. 1954—59.

214 CANDLESTICKS, BOXES, chamotte stoneware with relief engobe and under-glaze colours. Designed by Sylvia Leuchovius. 1958—59.

Rörstrand. Stoneware jam jars. Marianne Westman. Cat. No. 220.

Sylt
Mors godaste sylt
Lingon
Lingon
Sylt
Blåbär
Mors godaste
Sylt
Lingon

215 WALL PLAQUES, chamotte stoneware with relief engobe and under-glaze colours. Designed by Sylvia Leuchovius. 1955—59.

215a SCULPTURES, etc., pottery and stoneware. Designed by Hertha Hillfon. 1959.

216 DINNER SERVICES, OVENWARE AND RESTAURANT WARE, designed by Carl-Harry Stålhane.
"SB Blanca" service, hard paste porcelain, 1954—55; "Victoria" service, hard paste porcelain and stoneware, 1959; "ST Entré" ovenware, hard paste porcelain and stoneware, 1957; restaurant coffee-pots, vitreous china, 1959; salad bowls, stoneware, 1957.

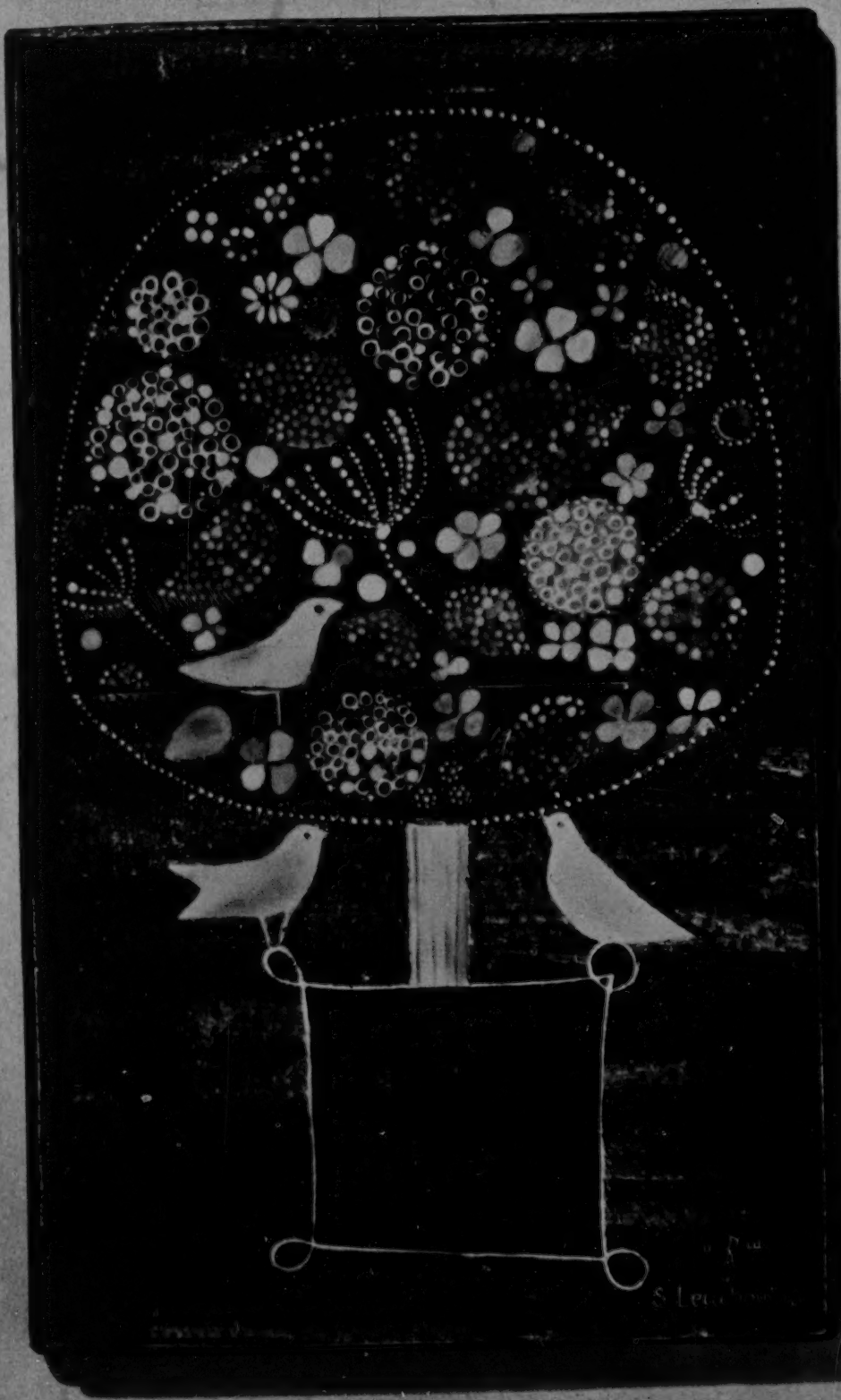
217 DINNER SERVICES, TEA AND COFFEE SETS, OVENWARE, AND KITCHENWARE, designed by Hertha Bengtson.
"AED Blå eld" ("Blue Fire") service, earthenware, 1949; "UX" service, earthenware, 1959; "UX Rosmarin" tea set, earthenware, 1957; "UK" coffee pots, earthenware, 1952—53; "DM Kadett" cups and saucers, earthenware, 1954; "KA Koka", and "KB Oliv" ovenware, hard paste porcelain with under-glaze decor, 1952—56; "DB Curry" bowl series, earthenware, 1955.

218 COFFEE SET "SL Select", hard paste porcelain, designed by Sylvia Leuchovius. 1955.

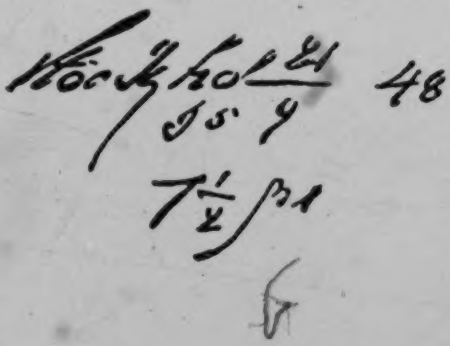
219 TEA SET, OVENWARE etc., designed by Marianne Westman.
"UD Mon Ami" tea set, hard paste porcelain with under-glaze decor, 1951; "RH Picknick" and "Menu" ovenware, earthenware with printed and hand-painted under-glaze decor, and coloured glaze respectively, 1951—56; "Piccolo" ovenware, pottery with engobe and coloured glaze, 1958.

220 JAM JARS, BREAKFAST SETS etc., designed by Marianne Westman.
Stoneware with relief engobe, printed and hand-painted under-glaze decor. 1958—59.

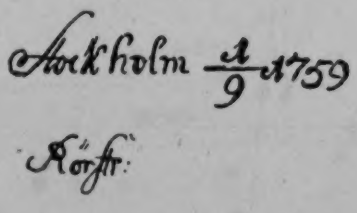
Rörstrand. Chamotte stoneware wall plaque. Sylvia Leuchovius. Cat. No. 215.



Example of an early Rörstrand mark, with "Stockholm" and the painter's signature; the date is rare.

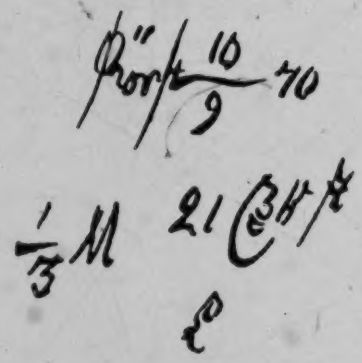


During the 1740's the marks are more detailed with date, painter's signature, and price.

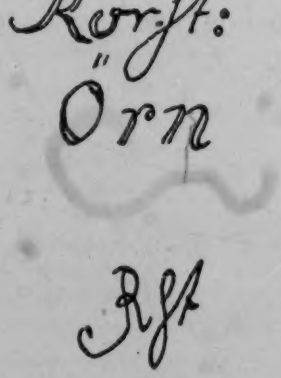


After the foundation of Marieberg in 1758 the name Rörstrand is used, the first years often combined with "Stockholm".

A mark used in the 1760's by the painter Erik Wahlberg on pieces painted in enamel colours.



A typical mark from the 1760's and 1770's, with date, painter's signature, and price.



Incised marks on cream-coloured earthenware from the end of the 18th century.

Impressed marks and painter's signatures on cream-coloured earthenware from the beginning of the 19th century.

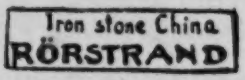
Impressed marks on cream-coloured earthenware, about 1830–50.

Mark for the decoration called "One year in Sweden", from 1837 onwards.

Mark for the decoration called "The Swedish pattern", from the 1850's onwards.

Mark for the decoration called "Flowing blue", from 1852 onwards.

Mark for the decoration called "Flowing brown", with a view of the factory, from the 1850's onwards.



S

Mark from 1859 onwards. Earthenware-quality "Iron stone china".

Mark from 1878 onwards. Earthenware-quality "Opaque".

T

Mark with the three crowns, used from 1884.

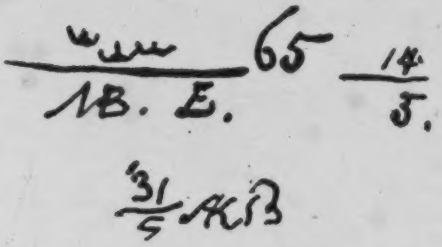
111

BE 10

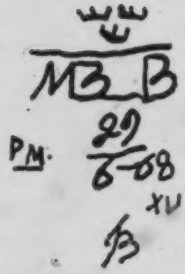
Modern marks.

Rörstrand. Earthenware ovenware pieces "Picknick" and "Menu". Marianne Westman. Cat. No. 219.

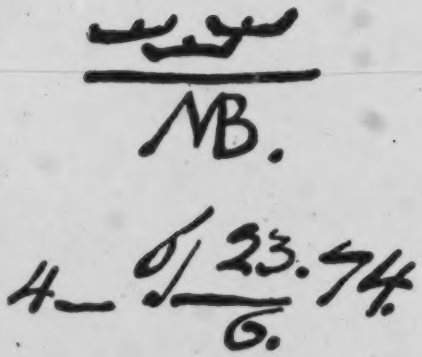
Marieberg marks.



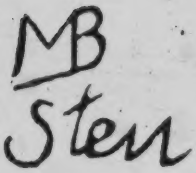
Typical Marieberg mark on faience with the three crowns, date; MB for Marieberg and E for Ehrenreich. Painter's signature added. Ehrenreich's period, 1758–1766.



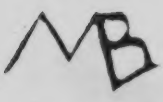
Mark on faience with B for Berthevin. Berthevin's period, 1766–1769.



Mark on faience from Sten's period, 1769–1782.

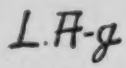


Incised mark on cream-coloured earthenware from Sten's period, 1769–1782.

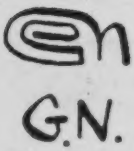


Incised mark on soft paste porcelain from Berthevin's period, 1766–1769.

Marks on hard paste porcelain from Sten's period, 1769–1782, painted in underglaze blue, in red, black or gold. The lily stands for the owner, baron Liljencrantz; the date is rare.



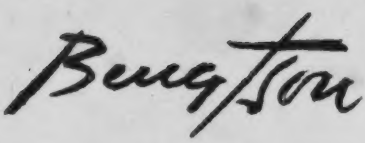
Louise Adelborg 1916–1957



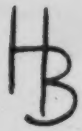
Gunnar Nylund 1931–1958

Carl-Harry Stålhane 1939–
Unique pieces

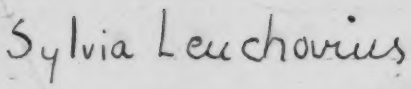
Carl-Harry Stålhane



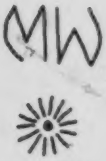
Hertha Bengtson 1941–
Unique pieces



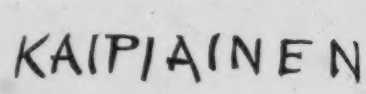
Hertha Bengtson



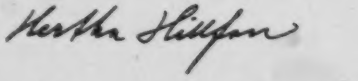
Sylvia Leuchovius 1949–



Marianne Westman 1950–



Birger Kaipiainen 1954–1958



Hertha Hillfon 1959–

Litterature.

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